With an Old "Uncle Tom" Show

MAY 26, 1915 PRICE TEN CENTS

ADELE LANE

All News of the Theater that's Fit to Print

White, N. Y.

May Vokes as Susie, the servant girl from Sioux City, Ia., in the hilarious farce, "A Full House," is disturbed by members of the Howell household in her attempt to elude the detectives. From left to right: Claiborne Foster, Maude Turner Gordon, May Vokes, Edgar Norton as Parkes, the butler, and Elizabeth Nelson as Mrs. Howell

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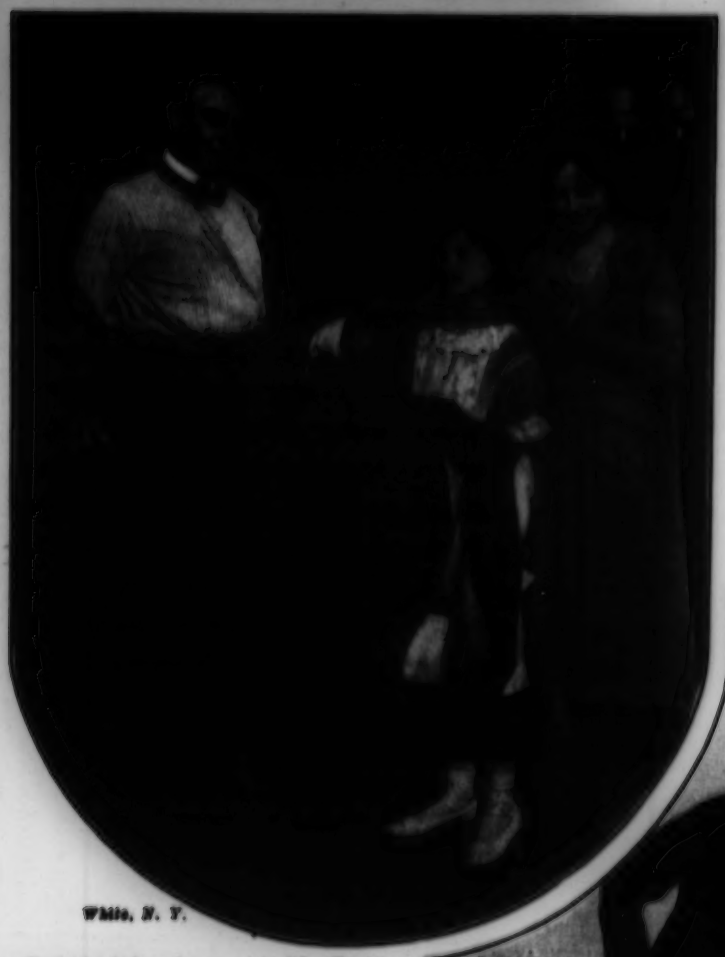
Rita Gould, who is the very alluring and captivating Cleopatra in "Maid in America"



White, N. Y.

The calm before the storm in "On Trial." Frederick Perry as the Defendant is happy to be home again with his wife and daughter (Mary Ryan and Constance Wolfe). Shortly after this meeting he is placed on trial for murder

White, N. Y.

Jean Adair, who has taken the place of Emma Dunn as Mrs. Horton in "Sinners." Miss Adair is, to an extent, succeeding herself, since she was the originator of the part when the play was produced last Christmas in Sing Sing Prison

IN AND OUT OF THE SHOW SHOPS

White, N. Y.

Cyril Chadwick as a frivolous but likeable old blade in "A Modern Eve" seeks an answer to his proposal of marriage from the sprightly Dorothy Webb, who appears as an independent young lady physician

THE NEW YORK
DRAMATIC MIRROR

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AN OLD "UNCLE TOM" SHOW

With a Star at Nine Dollars a Week and Hard Sledding at That

It was a good many years ago that Griswold's "Uncle Tom's Cabin" company traveled through the cultured centers of the Middle West. "Greater, grander than ever," said the bills; "100—people—100." And so surprising were the changes of the meager company that it really seemed as though there were a hundred.

The show made the jumps by wagon, playing one town a night. Clayton White played Uncle Tom and doubled whenever a bright man was most needed. He got nine a week and board, and in consequence of his large salary was looked upon enviously by the more poorly paid artists. Harry J. Ridings, manager of Cohan's Grand Opera House, was George Shelby, also playing clarionet in the orchestra and slide trombone when the gang doubled in brass for the daily concert before the show.

His wages are a matter of mystery, but his very reticence seems to indicate that they were not more than the star's. Ben Dillon played Deacon Perry; Chloe, wife of Uncle Tom (in blackface), and drove the band wagon, also officiating as canvasman.

Ed Smith was Phineas, Charlie Thompson, Lawyer Marks. They only had one pair of high boots between them, and whoever nailed the footgear first got it. Clara Davenport, matron with an 8-year-old child, who was too leggy for the part, was Eva, as she was small and had a lisp which went well. Ophelia was portrayed by the orchestra leader's wife, Sarah Booth Barrett, and she assisted in the cook tent and as a wardrobe mistress. The latter job was a cinch. A blondined soubrette was Topsy, doing a song and dance "spesh" in the third act, which won much applause. Canvasmen played the slaves and other minor roles.

Harry Ridings had the privilege of riding in the band wagon, being a musician as well as an actor. As this had good springs it was fine for Harry, who waxed fat and sassy from his happy and carefree life. At times he had as much as two-bits, all in one piece of money, and Clayton White was frequently seen spending nickels for watermelons with reckless abandon.

It was midnight in a little Ohio town. The big top was loaded on its wagon, with a few sleepy townsmen still hanging about to watch the show folks. Ben Dillon cracked his whip impatiently over his six mules. He could act all evening, drive until dawn and then help with the tents. Harry Ridings, still in his Legree make-up, approached the manager. "Lemme have fifty cents, Gris," said he. "Got to buy suspenders to-morrow."

"If I had fifty cents (ssh! don't say 'Oh, rats! That old gag!' They all copped it from the originator), my boy," replied Griswold sadly. "I'd put out a number two show!" Harry became peevish. The ghost had not showed his nose for two weeks, and the band especially mourned his continued absence. The bass drummer had a bottle of whisky, which he very unclubbily drank alone, Mrs. Booth Barrett and Miss Davenport climbed wearily into their wagon, with Eva, after dying successfully, but without her usual pathos, in their wake. "Darn it, yuh crabbed the hull scene!" said her mamma, angrily. "What'd yuh mean by stickin' up one foot in that fool way in the tableau? You'll never be an artist, never!"

"My foot was asleep, maw!" bawled Eva. "an' I d'want tuh ride here. I wanna ride in the band wagon with pap." Eva's pap played cornet in the band and violin in the orchestra.

"Gidap!" roared Dillon to his mules, peering ahead up the moonlit road, following the lucky band. They talked mutinously among themselves. There must be something doing in the cash line soon, even if business was dull. Harry handled his old suspenders tenderly, strengthening the useful articles by applications of rope where it would do most good.

"We ain't got enough features in my opinion," remarked the man who played tuba. "There's Topsy's spesh, and the quartet. And it ain't enough. And if you don't advertise you can't get any money."

The rest were endeavoring to sleep, but Harry heard him and agreed that it was true. They would speak to the boss about it. The wagon jolted along. Dillon whistling gayly. At times the green branch of a tree brushed the wagon. Rearranging his coat and clarionet case, which served as a pillow, Harry drowsed off. "Features" was in his last thought.

It was a big day in Chillicothe. A county fair, with a balloon ascension and a Tom show at night, had made the citizens lay off work entirely. The company went to the fair by courtesy of the fair management. The balloon was to go up at noon, and an enormous crowd was about the spot where the daring balloonist was testing his ropes, stalling a bit, perhaps, for the effect, but what of that?

"We ought to send up a balloon before the performance," remarked Harry to his boss. "We could get an awful crowd in to see the duck who went up."

"Who's going to do it?" asked the manager, who liked novelties.

"You hand me a dollar a crack and I will," said Harry, and paused to note the effect. A dollar was a big chunk to ask.

Griswold reflected. "It's too blame much money," he said, "but it's certainly a swell idea. I'll think it over."

Harry introduced himself to the balloonist. They became very friendly, and a nip from the balloonist's bottle made them really intimate. Each told the story of his life. The balloonist had his blue tights on under his sweater and trousers, all ready for his act.

They strolled over to look at the largest bull in three States, a mammoth beast, which waggled its dark red head solemnly as the spectators chatted of his grace and beauty. The balloonist stood treat to a ride in the swings, and then he lost his hold, fell out and broke a leg. Talk about luck! It was Harry's chance, much as he—I trust—regretted the accident to the amiable man.

Now, the ascension had been ordered at a price of $35. As long as it came off the contract stood. Harry had learned this while they talked. He could scarcely wait until doctors had set his friend's leg. Then he got close and whispered long in the latter's ear. No, he was not afraid of height, he explained, and his being pulsed with the desire to soar to the clouds. Griswold was sent for. Forgetting caution, he privately gave up a dollar to the crafty Harry, who demanded it in advance.

The aeronaut was to pay him $15. "Now, when you're up about far enough," said the invalid, "cut loose the parachute. See? Be sure to take a long breath before that or the rush of air might choke you before you get your breath. I dunno's I ought to let you go."

Harry pleaded earnestly. From the judge's stand on the racetrack the announcer yelled out the news that Harry Ridings, a fearless member of Griswold's glorious "Uncle Tom's Cabin" company, now in their midst, would make a balloon ascension and parachute jump. Cheers rent the air.

Harry had no tights, so he stripped to shirt and trousers. At 2:30 it came off. There were two circus rings, through which he thrust his legs. On these he sat, holding to the ropes and waving a flag. "Ready!" he shouted.

"Go!" howled the men below. And he went. It seemed as though everybody in Ohio was below, watching, as he looked down. Then an indescribable feeling of exhilaration, such as sleeping on a feather bed instead of wagon floors, for instance, possessed him. He says he sang. At that height there could be no objection. He passed through a cloudlet, and another. It grew cold. Up, up, he went, almost in a straight line, owing to lack of strong wind currents.

He realized at last that it was time to drop if he wished to play Legree that night. Breathing deeply, he cut loose the parachute with the balloonist's knife. Zip! The parachute opened obediently, fortunately, and down to sordid earth he dropped, landing in a cornfield.

A farmer's wagon carried him back to the fair, where the company, out of jealousy for his new wealth and daring, refused to speak to him.

The show at night was packed and every time Legree came out they cheered wildly. Even when Marks killed him in the last act he was forced to rise from his death agony and acknowledge the applause.

But he didn't make the aerial trip again.—*Chicago Herald.*

AN actor must be competent to depict passion and character, and must be interesting. A play must depict passion and character and be interesting. If, in addition to these qualities, it exercises an elevating influence, it is a good play.

MADAME CRITIC

THINGS are getting so mixed in the various branches of the amusement world that it is no longer a shock to find our favorite players appearing in moving pictures, musical comedy, farce, the serious drama, or wherever their fancy calls them for the time being when salaries are good. Once upon a time an actor was supposed to stick to his particular specialty. And he did stick—so tenaciously, that after a while it became almost impossible to extricate himself from the rut into which his own talents and the manager's judgment of him as a money maker had placed him.

How often have I heard the wail, "Oh, if they would only let me play something else."

But *they* never would.

And so the players kept piling up a list of roles of old men, or old women, or ingenues, or whatever type of character had been responsible for the "hit" made on Broadway. It didn't change the opinion of the man whose business it was to engage the company that other parts widely different in style had been played with equal success elsewhere.

"I'm from Missouri, you've got to show me," was the reply of the man who had never been in Missouri when appealed to for a change of role.

"You've never seen me in young girl parts," begged one clever actress who should be too young to spend her life in interpreting elderly characters when the ingenues were often played by women older than herself.

"It's no use," came the argument. "You've made your Broadway hit in a character part. Broadway doesn't want to see you in anything else."

And so that mythical modern judge, Broadway, has been the scapegoat for many years for the manager who didn't want to risk trying a player in an entirely different sort of role. That old idea of our great players of the past, that versatility was the most precious gift of all, was banished from consideration. In those days an actor who could play the handsome cause of the plot one evening and an old man, wrinkled and bent, the next, was a person to be envied by those who considered acting a fine art, in which to excel by study and comparison. So it was with the beautiful leading woman. She delighted to smudge her face with grease paint lines, to wear a disguising wig and ragged clothes.

But where, oh where! are they who could so-metamorphosise their personalities? The answer from both managers and players to-day would be, "but, you see, it isn't done any more."

At first the player was flattered because the public liked him in one character so well that it wanted more of him. But that satisfaction was not lasting. And then the slavery began to make itself felt.

"Oh, if I could only wear modern gowns once more before I die," Blanche Bates used to say. "If they would only let me be myself. I am so tired of wearing things that I don't like. And, oh, if I could be in a drawing room play instead of everywhere else."

As we all know, finally she did appear in stunning gowns and was perfectly happy, but, ere she knows it, she will want to get back to the character costumes. The desire for change is only natural, and if managers could be brought to believe this they would cast our favorites so as to furnish a surprise in each new play. Bring back the discarded wigs and let our leading women wear red, or black, or yellow hair, as they please. We are tired of seeing the same tresses done in the same fashion year after yar.

Give the players a vacation by permitting them to get away from their own faces for a while, and the public will look upon them in a new light. Bring back versatility to the stage. Make acting of even trivial plays an art to be viewed from different angles, not a cut and dried, we-know-what-you-can-do sort of commodity.

We have some players who have never been quite able to banish their craving for variety in expression of the characters they play, and to these few we are profoundly grateful. Their value will increase as their need becomes felt.

All of which brings us back to my first paragraph and leads to the observation that because of their recent wanderings in the moving picture, musical comedy and farce fields there is hope for the players that they may eventually escape from the Slough of Despond in which art has been struggling.

Moving pictures have accomplished wonders for our favorites. They have taken them out of themselves and have given them a chance to assert their own individuality and to experience a sense of freedom which has long been absent in the majority of plays rehearsed by so many steps to the right, so many to the left, sit, rise, smile, and so on as pleased the stage-manager.

"Don't play it that way if you don't feel it that way," I have heard David Belasco say at rehearsals when a player hesitated, following a direction.

"I like to let them have their own way as much as possible," he explained. "It gives them a greater interest in their roles."

It did me good to watch William Norris and Georgie Drew Mendum taking possession of the spotlights in "A Modern Eve" at the Casino. An infusion of legitimate blood into the veins of that frivolous Mademoiselle Musical Comedy is an excellent thing for everybody. It lightens up the methods of the visitors from the more weighty forms of playing and gives stability to those immediately associated in the one-two-three, whoop-it-up, swish-swish sort of entertainment which positively guarantees that you will laugh and look, but need not disturb your brains for two hours or so.

"A Modern Eve" is full of bright, catchy music,

MISS CARROLL McCOMAS.

Charming Young Actress Who Recently Scored Another Success in the Leading Feminine Role in "Inside the Lines."

and there is lots of comedy in it—not the silly stuff which is so often dished up to us under a comedy sauce. But, you really can laugh at "A Modern Eve" without experiencing that recoil which causes you to look shamefacedly about to see if you have been observed.

Georgie Drew Mendum as a forceful modern woman didn't need music to help her get over. As I watched the young leading man with a background of chiffon skirts maneuvering, I wondered how he liked the idea of kissing so many pretty mouths. It must have seemed a bit progressive at first, after the serious roles he has been playing, but I dare say he will become used to it and hold up those rounded chins just as if they were papier mache—as do most of the musical comedy heroes—whether they really feel that way about them or not.

I should think, however, that it would become frightfully monotonous to have to kiss the same girls at every performance, but "The Modern Eve" hasn't been with us long.

William Norris has good reason to be proud of his versatility, which enables him to jump from tragedy to comedy, from comedy to the more serious roles, then to farce, musical comedy—what you will. Not one chance in a thousand that he will ever be without an engagement. He simply can't go about discussing "what ails the drama." As far as he is concerned nothing ever will ail it, for there is always room for him in something worth while. And he is the real star of "A Modern Eve." He isn't there because he is merely handsome or has nimble feet or can hitch up enormous trousers and walk splay footed in order to drive vacant minds into action. He attempts none of these things. He is legitimately funny. And the audience leaves the theater with the thought that Mr. Norris has not insulted their intelligence by his laugh-producing methods. His good nature reaches over the footlights without effort. His clothes are comedy clothes, but they, too, respect your sense of not wishing to be knocked over by checks or stripes or futurist combinations of colors. As the cook-husband of "A Modern Eve," William Norris is worth seeing.

I must not overlook Cyril Chadwick as Dickey Rutherford, barrister. English? Oh, yes. How did you guess it? But, Mr. Chadwick is no silly ass. He, too, shows how to be funny without exaggeration. You must have seen Mr. Chadwick a number of times during the past few seasons, for he is always in demand in plays with or without music. As the tall, slender, perfectly-dressed young English blood who knows how to do everything required of him, Chadwick is always a success. He does one particularly funny bit of business which sent the audience into a roar of laughter. This is when he makes a dive for the sofa and succeeds in landing only a portion of his anatomy on it. His head and shoulders are on the floor, while his long, well-trousered legs with tapering, slender feet wave to and fro in the air. It is awfully funny and rather new, as done by Mr. Chadwick, who possesses all of Lou-Tellegen's litheness of body.

Then there is dainty, darling Dorothy Webb and the fascinating blonde beauty, Hazel Cox—a cast worth while as a full house proved.

MARIE B. SCHRADER.

AVERAGE SALARIES

It would be a fine thing if salaries were as high as the public believes they are. Certain big salaries paid to deserving people have led the general public to conclude that all the people in the profession receive large salaries.

Few leading men get over $200 or $250 per week in the best attractions, and this comes only when they are actually working. They get paid nothing for rehearsals, nothing when the company "lays off," and are lucky if they get twenty or twenty-five weeks a year. The leading women get the same money or a little more, and must dress their parts expensively. Juveniles and ingenues, unless they are featured, get from $75 to $150 per week. Minor parts in Broadway attractions seldom pay more than $75 per week.

These figures are contrary to the general belief, but they are correct. A girl rehearsed for a long time with a musical show and had a rather prominent minor part. After devoting several weeks to the work there was a misunderstanding and she left and did not open. Her salary was to have been $50 per week. A fellow who is quite attractive and who figures prominently in big attractions receives but $90 per week. There are plenty of such instances.

Salaries with "road shows" are still less than the figures given above. The New York one-night stands seldom pay more than a hundred dollars to anyone but featured players. Chicago does not pay more than one hundred dollars to anyone, except in rare cases.

In the "little" one-night stand attractions, $40 is good money and $50 is big. The major portion of the people work for $30 or $35.

Vaudeville pays the highest salaries. There is hardly a "single" on the big time who gets less than $100 per week. But lay-offs are frequent, and there are many expenses besides ten per cent. commission, divided between the agency and artists' representative. Teams get from $175 up, and trios from $250 up. On medium time, singles get $75 up, teams $150 up and trios $200. There is little difference in the low limit, but big time will go "up" a good deal further than medium time. When Marcus Loew took the Sullivan-Considine Circuit, he cut teams to as low as $125 per week, but it is now theatrical history that the bills were unsatisfactory.

It is true that headliners are often paid big money under the impression that they "draw" at the box-office. Musical comedy favorites often get as high as $1,000 a week, although the number of the lucky ones is set at less than a score. Legitimate stars share in the profits above a reasonable salary.

MEREDITH.

AN actress need not have been violently in love to portray love; but she must be gentle, sensitive, and capable of loving ardently.

ONE way to acquire the power of transmitting expressiveness and subtlety in acting is to practice pantomime. Janauschek once played a one-act piece in which she had but one word to speak. It was test of her ability to hold her audience by the magic of her mimetic performance. So complete was her mastery over her face and gestures that those who then beheld her have never forgotten the impression she made on them. Subtlety in acting is in the main pantomime. By way of practice, the actor should endeavor to interpret his role without speaking a word.

A GALAXY OF AMERICAN PLAYWRIGHTS

EDWARD KNOBLAUCH.
In the Front Rank of American Dramatists. Author of "Marie-Odile," "My Lady's Dress," "Kismet," and Other Plays.

OTTO HAUERBACH.
Successful Librettist of "High Jinks," "Madame Sherry," and "Suzi."

WILLARD MACK.
New American Dramatist, Who Scored This Season with "Kick In" and "So Much for So Much."

ROI COOPER MEGRUE.
Author of "Under Cover," and Co-Author of "It Pays to Advertise," Two of the Season's Big Successes.

ALICE BROWN.
Whose Play of New England Life, "Children of Earth," Won the $10,000 Ames Play Contest.

Personal

BERGÉ.—The Wednesday Morning Choral Club, of Dallas, Texas, recently offered a prize of $100 for the best song, words and music, emblematic of the national flower of Texas, the "Blue Bonnet," with a view to making it the song of the Lone Star State. To appropriate words written by Mr. George S. Bryan, of the University Society of this city, Mr. Irenée Bergé, a well-known composer of New York city, composed the music. On Tuesday last Mr. Bergé was notified that by the unanimous decision of the judges his composition was chosen out of thirty to receive the prize, which will carry with it certain distinctions beyond the mere monetary consideration. Several of Mr. Bergé's songs have recently been published by Ricordi, the noted Italian publishing firm.

CARTER.—Mrs. Leslie Carter has sailed on the *St. Louis*. She expects to return to New York early in August, when she will resume her vaudeville tour in "Zaza."

DE FREECE-COMPTON.—Lauri De Frece and Fay Compton have been engaged for the new Lew Fields revue, "Hands Up." They were secured at the very last moment, as they were booked to sail for England last Saturday. Mr. De Frece and Miss Compton—in private life, Mrs. De Frece—have just completed their engagement with the London Gaiety company in "Tonight's the Night" in which they made a hit early in the season at the Shubert Theater. Miss Compton is a sister of Compton Mackenzie, the novelist, whose books, "Carnival" and "Sinister Street," have gained wide popularity in this country.

DUNCAN.—Isadora Duncan and her band of pupils, ranging in age from five to eighteen years, sailed on the *Dante Alighieri* for Naples on May 6. After a visit in Italy they will go to Greece where they will stay until the war is over. The girls, appropriately termed the "Isadorables," were remarkable for their beauty, grace and agility, and quite took the town by storm at a special matinee of dances, interpretative of the ancient Greek customs, at the Metropolitan Opera House last Winter. Encouraged by the success of this performance, Miss Duncan arranged for a season at the Century Opera House. But there the public did not respond with the expected interest and the engagement was terminated after three weeks of performances.

FISHER.—In the marriage of Florence Fisher, late leading woman with Otis Skinner in "The Silent Voice," to David William Parry, a Pittsburgh banker, the American stage will lose one of its most promising young leading actresses. After a long, arduous training in stock and in "The Melting Pot," "The Family," "The Modern Lady Godiva," and other productions, her perseverance and ability were rewarded when she was engaged to play the leading feminine role with Mr. Skinner. Her performance, notable for its naturalness and sympathetic quality, won exceptional praise from the critics. The ceremony will take place at the home of Miss Fisher's parents in Punxsutawney, Pa., on June 8, and the young couple will be at home after Sept. 1 at 5524 Baywood Street, Pittsburgh.

KIRKLAND.—General W. W. Kirkland, one of the most distinguished officers of the Confederacy, died last week at the Washington residence of his son-in-law, R. D. Shepherd (R. D. MacLean). General Kirkland went to West Point in 1852 from his native state, North Carolina, and later resigned to enter the United States Marine Corps. At the beginning of the Civil War he gave his services to the South as aid to General William Hardee, and was soon promoted for bravery to be brigadier-general of the Twenty-first North Carolina Regiment. General Kirkland leaves two children well known to the stage, Mrs. Elizabeth Lee Shepherd (Odette Tyler) and Noble Hardee Kirkland (Hardee Kirkland).

KERN.—"Two of the most successful musical numbers, which are sure to become popular, are by Jerome D. Kern." How familiar is this sentence to all who read dramatic criticisms in America! Within the last five years scarcely a musical comedy has been produced which did not contain one or more interpolations by Mr. Kern. Time and again he has been called in to prop up the scores of both foreign and native composers. And nearly every production, in which his numbers have appeared, has registered what press agents call "a song hit success." Mr. Kern is to America what Paul Rubens is to England and Jean Gilbert to Germany. The above excerpt happens this time, however, not to have been written in this country. It is part of the London *Era's* review of "Tonight's the Night," which has just been produced at the famous Gaiety. We are glad to record Mr. Kern's international success. He deserves it. His compositions are catchy and melodious without being obvious and commonplace.

LANE.—Adele Lane, who is seen on this week's MIRROR cover, went to the motion picture field with an unusually complete stage experience. She had appeared with such stars as Minnie Seligman, Cecilia Loftus, Aubrey Boucicault, and Joe Welch, and had also years of stock company training that explain her success in trying roles on the screen. Miss Lane made her first appearance in motion pictures with the Lubin Company, and remained there almost two years. Then she joined Selig at the Pacific Coast studios; and once more her engagement lasted almost two years before she accepted a strong offer from the Universal Company, where she is now appearing under the direction of Burton King. Among the current picture releases in which she is seen are "The Paramount Law," "The Opening Night," and "Across the Footlights."

NIBLO.—Mr. and Mrs. Fred Niblo (Josephine Cohan), who will sail from Australia on June 5 for America, were recently tendered a farewell dinner by the Actors' Association of Australia at Sydney, N. S. W. President George S. Titheradge, of the association, called attention to the remarkable esteem in which the Americans were held in Australia. "Originally coming here for six months," he said, "they have remained three years. I believe the people of Australia would like to keep them altogether. From the first they captured the hearts of their audience, and in each succeeding piece strengthened their hold upon—and increased their popularity with—the public.

REVELLE.—Mr. Hamilton Revelle, who recently finished his vaudeville engagement as leading man with Mrs. Leslie Carter in "Zaza," returned to New York last week, but did not sail on the *St. Louis*, as he had planned, because of a newly-made contract with the Rolfe Film Company, popularly known as the Metro. Mr. Revelle's first picture for this firm will be "The Bridge," by Rupert Hughes, in which he is to star. Mr. Revelle made a big hit in vaudeville. Both the critics and the public were lavish in their praise of his work.

MAXIMS OF THE STAGE

WHILE art in the interpretation of character on the stage consists in being natural, one cannot ignore the tendency in some actors to carry repose to the limit of prose. This tendency is as repugnant as the opposite tendency to rant, which Shakespeare describes as tearing a passion to tatters. As a people we are growing more and more stolid in the manifestation of sincere emotions. This is especially true of our dramatic artists, and has led to a method of expressing love on the stage in a blase manner, and depicting sentiment in a conversational tone that is nothing but cant. At bottom we are an ebullient people. A football game raises our enthusiasm to the very pinnacle; we worship heroes, and often work ourselves into a frenzy over very little. But on the surface we profess the exact antithesis, and affect to treat our love affairs as though they were matters of business instead of questions of sentiment. The joke is that we make ourselves believe we are phlegmatic, and to see love pictured on the stage as it is sometimes pictured in our plays that deal with every-day life, would make a Castilian imagine we lacked heart, imagination, sentiment, and passion, and treated love as though it were a mere act of courtesy or the performance of a routine duty more or less burdensome.

THERE are two kinds of heroes—the hero of action and the hero of inaction, which sounds like a paradox, but is susceptible of logical explanation. To some playgoers one class appeals, to another the second. It is like saying that there are men and women who can suffer in silence, or such as perform deeds of heroism, many times in their lives, without rescuing distressed maidens from the clutch of bandits or Indians, without leaping from roof to roof and exciting the admiration of the crowd in the street watching a conflagration, and without cutting the thongs that bind the virtuous heroine to the railroad track, and thus snatching her, as it were, from under the wheels of the onrushing lightning express. There are heroes and heroines of a different temperament from these—not so pictorial, not so obviously improbable, heroes and heroines who suffer in silence—heroes and heroines of the soul, who do not go about with pistols strapped about their waists and spurs clanking on their boot heels, nor deport themselves like Amazons, nor the immaculate virgins of chambermaids' romances; but whose heroism is spiritual rather than tangible—sinking the plumline into the depths of the heart, and never going about labeled "hero."

FRED F. SCHRADER.

BOSTON COMPLAINT OF LONG RUNS

(From the Boston Transcript.)

The keeping of a play week after week and month after month at one and another of our theaters, has materially lessened the variety of our histrionic and dramatic fare through a season and chilled the interest of an appreciable public that is eager for the pleasures of the play house, when it has not already tasted them and sometimes more than once. Time and again this dependable public would go to our theaters did they offer to it anything that it had not already seen. Turning more than once to advertisement and announcement and finding only the "same old" pieces in the "same old" places, its interest in the theater wanes, or else it reserves it for visits to New York and one evening after another of diversified, novel and grateful theatergoing. Moreover, now that this piece and that is reserved for a long run in Boston when there is a theater available for it, play and players finally come to us so late that they seem, even to those only casually interested in the stage, like a revival out of a forgotten past. Elsewhere, the play has come, gone, made its name, and had its vogue, and then after years, as it seems, it is suddenly resurrected on our stage. Occasionally, too, as has happened this Autumn, many a piece that fails to us is a play of last season, and our theatrical existence seems altogether remote from the dramatic and histrionic currents of the actual hour.

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LYMAN O FISKE, Secretary and Manager

SUBSCRIPTIONS

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

NOTICE

THE issue of THE MIRROR, dated June 2, 1915, will be published on Thursday, June 3, on account of the holiday, May 31. The last advertising forms will close on Tuesday, June 1, at 2 P.M., instead of the previous Monday, 4 P.M.

SHAKESPEARE AS FIRST AID

WHETHER Shakespearean plays pay managers who produce them remains an undecided question. THE MIRROR has no intention here of becoming a disputant. A point worth emphasizing is this, that every player of the legitimate looks upon SHAKESPEARE as the first and greatest master of playwrights.

The leading man in several productions of the day—productions as different from Shakespearean plays as the remotest haze of the Milky Way is from the earth—said not long ago, "It isn't what we actors have done for SHAKESPEARE, but what he has done for us." This is nearly an epigram.

In the glow of the success which he has enjoyed in the dramas wherein he has recently played, this leading man harks back to the barn-storming days when, as a collegiate fledgling, he joined a company headed by a tragedian of the old school. The company was a fly-by-night organization. It played "Hamlet," "Othello," and "Macbeth" in towns that were known only locally.

That was before the press agents were abroad, and when critics were in embryo. Sometimes the company played in school houses and public halls, when country landlords were left lamenting. But the company kept together and went on to the next place and played SHAKESPEARE all the while. The bills were never changed. If "Hamlet" fell flat in Brushhurst it was tried on Gyasticutisville. The company kept everlastingly at it. Not because the players believed that they were interpreting SHAKESPEARE for the natives, but because they felt that they were being directed by the spirit of SHAKESPEARE. It prompted them to do what the spirit of the average to date playwright seldom does.

When the company returned, generally stranded, and took up other plays in great cities, they looked back to the nights when they tried to play according to the inspiration of the great master, and this helped them in their new field.

It is refreshing to know that actors who tried to play SHAKESPEARE are not ashamed of it. And if the audiences who saw those early Shakespearean productions are still in the flesh, spoke up, undoubtedly they would tell of pleasant recollections of the people they saw in SHAKESPEARE long ago, particularly after having witnessed some of the plays of present times.

TIME FOR COMIC OPERA

EVERY time that the GILBERT and SULLIVAN operettas are performed in New York, the impression is that their success after so many years is due to a public desirious of patronizing something more substantial of a musical character than the perennial farce to music whose plot turns upon some amorous escapade.

If we were to reduce the problem to a matter of mathematical computation, it would be shown that of the latter class three out of four either fail or lead a moribund existence, whereas after many years an operetta of such lugubrious humor as "The Yeomen of the Guard," with the scene laid within the pales of the repellant Tower of London, introducing the black-clothed headsman and turning on the story of a man condemned to execution, still exerts its spells by reason of its charming music and consistent workmanship.

It seems to us—and long has seemed to us—that we are back in a period when comic opera of a romantic character with a consistent story of adventure and really musicianly qualities of music would exercise an emphatic appeal.

If thirty years ago the American public supported operettas, such as "The Chimes of Normandy," "The Queen's Lace Handkerchief," "Girofle Girofla," "Fatinitza," "The Mascot," and the GILBERT and SULLIVAN operas, it is strange that it should not be mentally ripe for similar works to-day. Has any one tried the experiment?

Managers invariably bolt at the suggestion as though it had been put to the test again and again, and failed, whereas it has not in many, many years had a fair trial. The isolated instances in which the idea was approached, and the result was not all that was expected, owed their qualified failure to extraneous causes which would have spelled failure under any conditions.

BIBLIOGRAPHY OF PLAYS

Bibliography of Published Plays and Other Dramatic Literature Available in English. Published by the World Drama Prompters of La Jolla, Cal.

The "Bibliography of Published Plays and Other Dramatic Literature," which has made its appearance this Spring, is one of the most welcome books that has ever found its way into THE MIRROR office. It is issued by the World Drama Prompters of La Jolla, Cal. The World Drama Prompters is an organization whose aim is solely to render available and spread throughout the English-speaking world all published plays which have any merit whatever, and all critical, philosophical, historical, and technical works relating to the drama.

During the last five years there has been a growing demand for the printed play; perhaps because the literary geniuses of the present time are expressing themselves through the medium of the drama. This demand has been, to a large extent, fostered by this little group of intellectuals in far-off California, and they well deserve the success which has met their movement. No student, no book lover; in fact, no one who is interested in the drama should be without the "Bibliography."

JOHN MCCULLOUGH AS MAN, ACTOR, AND SPIRIT. By Susie Clark. New York: Broadway Publishing Company, 1914. Illustrated with rare photographs. Pp. 303.

This volume is a reprint of an earlier biography of genial John McCullough, which appeared in 1905, under the firm name of the Murray and Emery Company, Boston. A casual examination of the book reveals no new features or additions. It still forms an ardent tribute to the memory of a player of a past generation who, whether we accept him as a great actor or not, left a strong impression on the playgoers of his time, and is still remembered for his genial personality. The author has compiled a readable book, and the playgoer who has not yet added this volume to his collection will never obtain a better biography of an old favorite than Miss Clark's.

We have received a copy of the excellent "Dramatic Index for 1914," edited by Frederick Winthrop Faxon, and published by the Boston Book Company, Boston. The Index covers articles and illustrations concerning the stage and its players in the periodicals of America and England, with a record of books on the drama and of text of plays published in 1914. The present is the sixth volume, and is in an index to actors, actresses, playwrights, and managers who have been before the public during the past twelve months. Full names, married names, and birth dates are given where known. The index to dramatic material is arranged by subject or play title, and by playwright. It is an invaluable book of reference, covering the entire theatrical world in both English-speaking countries.

THE ACTORS' FUND—A WORD TO THOSE WHO ARE NOT INGRATES

(New York Sun.)

Whenever a disaster throws on the community an extraordinary burden of charity, we call first on the actor folk to arrange a benefit; and never is their generous assistance withheld. For every good cause their skill and labor are given freely, until some of us may have forgotten that on them rests always a heavy responsibility to their own. Yet twelve months in every year the Actors' Fund is relieving distress, helping those who have fallen behind, and comforting the declining years of men and women whose foresight or opportunities did not keep step with their needs.

So once a year the actors ask us not to give in charity, but to pay our money for an abundant entertainment, that the strong boy of the Fund may be filled. They do not seek for something for nothing, but offer an honest requital for the dollars their benevolence demands; and they deserve that co-operation which gratitude and justified expectancy merit.

This year the Gallic Star Gambol of the Lambs will convene the Century Theater on June 4 and 5 with three performances, whose proceeds will help men and women all over the country who have done their best to help others. It will be worth seeing; it would be worth supporting if it were not. Moreover, that no charge of speculation shall be brought against its treasurer, the boxes and seats for the Gambol will be offered at auction in the Hudson Theater at 8.30 o'clock on Thursday of next week, May 27, a circumstance in itself well deserving of attention.

What more need be said? The Actors' Fund needs money; it offers good value for it; and the man who can and doesn't help is worse than a miser; he is an ingrate.

BIRTHS

A son was born to Mr. and Mrs. H. Dudley Hawley Saturday, May 15.

A boy has been born to Mr. and Mrs. Walter Soderling.

DEATHS

NEIL FORSYTH, general manager of the royal opera at Covent Garden, was drowned April 30 in the River Spey, near Grantown, Scotland, while salmon fishing with his wife and two gamekeepers. He was born in 1866.

DE WITT COOLMAN, musical director of "Watch Your Step," died of typhoid pneumonia May 19, at 9.30 P. M., at the Alston Sanitarium on West Sixty-first Street. Funeral services were held at Stephen Merritt's undertaking establishment on Sunday, May 23.

MAE MAXWELL, recently playing with Catherine Cameron in vaudeville, died of heart failure at her home in Brooklyn, on May 11, aged thirty-six years. Miss Maxwell was an experienced stock actress and a remarkably beautiful woman. Her longest engagement was seventy-two consecutive weeks with the Poli Stock company at Worcester, Mass.

CHARLES P. WHYTE born June 25, 1873, at Opelousa, La., died in Chicago, Ill., March 1, 1915 of chronic gastritis. Interment at Streator, Ill., March 3, 1915. Mr. Whyte was a well-known Western dramatic manager, and for years had his own company, the Whyte Dramatic company, playing through the Southwest. He was also the business-manager of "The Matinee Girl company" for several seasons, and managed the Opera House at Pittsburg, Kan., for two years.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

J. T. TURNER.—Lucille La Verne is with Jane Cowl in "The Song Bird."

ETHEL REDDINGTON, New York. — See Dates Ahead in THE MIRROR, under Christie Macdonald.

SEYMOUR.—Richard Mansfield played Brutus in "Julius Cæsar" at the Grand Opera House, Chicago, Ill., on Oct. 14, 1902.

R. D., Boston.—Arthur Cunningham is with the Van den Berg-Conger Opera company, New York city.

DACIA GARDENER, Dorchester, Mass.—The best thing would be to secure an engagement with a local stock company.

F. A. M., New York.—Since answering your query we learn that Frank Charlton is playing second leads with the Vaughan Glaser Stock company in Detroit.

I. ANDERSON.—We do not know the names of the persons appearing in the chorus of "The Lady in Red." The company is now playing in Chicago.

F. D. S. BETHUNE, New York city.—Wallis Clarke is with the stock company at Hamilton, Ont., Can. He was formerly with William Faversham in "The Hawk."

"INTERESTED."—Alma Francis and Hazel Dawn were both in "The Pink Lady" when it was given at the New Amsterdam Theater.

F WILBUR, New York city.—"The Music Master" was given in Atlantic City, N. J., on Sept. 12, 1904. The New York production was given at the Belasco Theater, Sept. 26, 1904.

L. O. B.—We do not furnish personal addresses of players, as may be seen by the notice at the head of this column. A letter addressed to Valeska Suratt will be forwarded through THE MIRROR or advertised.

CANADIAN.—The Forepaugh Theater Stock opened in Philadelphia Aug. 26, 1905. "The Crisis" was the opening play, with "A Texas Steer" following. Do not know if Louis Ancker played with stock in Philadelphia or Cincinnati.

G. C. BENEDICT, Cincinnati.—(1) The following appeared with Frank Daniels in "The Office Boy": Alfred Hickman, Sydney Teler, Gilbert Clayton, James C. Reaney, David Bennett, Laurence Wheat, W. C. Kelly, Levitt James, Louise Gunning, Eva Tanguay, Violet Halls, Mairon Harte, Ida Gabrielle, May Sheridon, Maude Welsh, Gwendolyn Valentine, Gertrude Doremus, Frank Conway, J. Lafayette. (2) We do not know Sallie Fisher's plans.

A READER, Detroit.—We must repeat to you what we have said to others, that the demand for space is too great to permit us to republish the full casts of half a dozen old plays, even if we took no account of the time required to meet these requests. We are always glad to oblige MIRROR readers, but we must draw the line somewhere.

EDWARD C. MAHYS, Billings, Mont.—(1) "The Girl in the Train" was produced at the Globe Theater, New York city, Oct. 3, 1910, with Vera Michelena, Philip Branson, June Grey, and Claude Gillingwater in principal roles. (2) Lina Abarbanell, Ralph Herz, Elisabeth Murray, Frances Demarest, Jack Gardner, Dorothy Jardon, were the principals in the original production of "Madame Sherry." (3) "The Gay Musician" was produced at Wallack's Theater, New York city, May 18, 1908. Olga Von Hatzfeld played Hilda Branson, a soubrette. (4) Texas Guinan appeared in "The Hoyden." "The Gay Musician" was in vaudeville and in Winter Garden productions.

SUBSCRIBER, Canton, O.—(1) "Silas Marner" was dramatized by Mrs. Bertha Sheafer and presented at the Euclid Garden, Cleveland, O., in Sept., 1910. (2) Mary Miles Minter and Juliet Shelby are the same person. She is about twelve years old. (3) Oliver Morosco can be addressed in care of Longacre Building, N. Y. C., or at Burbank Theater, Los Angeles. (4) "The Woman Haters" was adapted from the German ("Die Frauenfresser"), by Leo Stein and Karl Lindau; the music by Edmund Eysler; American book and lyrics by George V. Hobart. Robert Peyton Carter and Anna Alice Chapin are the authors of "The Deserters." M. Melford is the author of "Turned Up." "Sweet Olivia," a farce, by C. Hanan, was taken from Oliver Goldsmith's "Vicar of Wakefield."

GOSSIP

The engagement of "A Celebrated Case" has been extended to Saturday, June 5.

Helen Fulton and Mona Ryan have been engaged for "The Show Shop" for next season.

Memorial services for Elbert and Alice Hubbard were held last Sunday afternoon at the Playhouse.

Wilda Mari Moore will resume the role of the Wife in "Damaged Goods" for the remainder of the season.

Perry J. Kelly and his wife (Eda von Luke) are at present taking a two months' rest on their ranch near Cascade, Mont.

Richard Barbee has succeeded William Elliott in the role of Youth in "Experience," while Mr. Elliott takes a brief vacation.

Frank Herbert, who closed recently with the Cook Players in Waterbury, Conn., has joined Jane Cowl in "The Song Bird" at Chicago.

Joseph R. Garry, late of the Dummy company, is playing the part of Inspector Burke in "Within the Law" at the Bronx Theater this week.

Carolyn Mackey-Bellair is now playing the slave woman in "Omar, the Tentmaker," in support of Guy Bates Post, opening her season in Denver, Col.

A performance of the Greek play, "Iphigenia in Tauris," by Granville Barker's company, was given at Piping Rock last Saturday afternoon.

Josephine Victor has been engaged by A. H. Woods to act one of the principal roles in "The New Shylock," a play by Herman Scheffauer, which Mr. Woods will produce next season.

Leonard Ide has replaced Henry Mortimer in the role of Joseph Mahlen in "The Bubble." Mr. Mortimer has accepted an engagement with a stock company in Cleveland as leading man.

Mr. Dustin Farnum was in town for a few days last week, having come East on a business trip connected with the moving picture game in California, in which he is so deeply interested.

Miss Mary Nash is rehearsing daily at the Alviene School, under the personal direction of Claude M. Alviene, in a number to be used in her new production which she opens shortly.

Regina Dare, formerly with R. A. Roife's "Bride Shop" and "Freckles" company, has married a non-professional and is making her home at the Cheltenham Hotel, Buffalo, N. Y.

Judge Hough has granted a discharge from bankruptcy to Marie Cahill Arthur, of 1780 Broadway. She filed a petition on March 8, 1915, with liabilities of $35,402 and nominal assets of $23,827.

Peggy Wood has been called to Washington, D. C., to play the leading roles in "The Firefly" and "The Girl of My Dreams," at the Columbia Theater for a special two weeks' engagement.

An interlocutory decree of divorce has been granted to Mrs. Grace Wier Hammerstein, wife of Arthur Hammerstein. Mrs. Hammerstein was formerly the wife of John A. Hoagland. She and Mr. Hammerstein were married in 1910.

The Playwrights' Club held its first annual dinner last Saturday night at Keen's Chop House, West Forty-fourth Street. The speakers were Clayton Hamilton, Howard Kyle, and Robert Stoddard, president of the club.

According to an announcement recently made, Louis Bevier, Jr., son of Dr. Louis Bevier, Dean of Rutgers College, is engaged to marry Evelyn Jenks, a member of the chorus of "The Peasant Girl." Miss Jenks is a native of New York, and this is her first season on the stage.

Ed E. Pidgeon, late of New York and Atlantic City, is now in charge of the elaborate cabaret at the Hotel Shelburne at Brighton Beach. His first offering is a "Society Circus and Ballroom Ballet," which includes a beauty chorus of fifteen girls.

William Hodge in "The Road to Happiness" played to a fair house at the New Park, Manchester, N. H., May 15. It was Mr. Hodge's second appearance this season in Manchester. "The Piccolo Midgets" in their own comedy at the Palace, May 20-22. Vaudeville and pictures, tip-top. (J. J. Mahoney, Cor.)

Miss Carroll McComas, the charming young lady with "Inside the Lines," who has become more popular than ever by her interpretation of the dashing American buyer of French frocks for wealthy Americans, has left town for a real vacation. She will return in time for a few rehearsals necessary to the opening of the Biggers play in Chicago in October.

Hall's Diving Girls, at Savin Rock, Conn., E. Clayton Hall, manager. Mlle. Irene La Mar, the particular clever diver, plunging fifty feet into a pool of water five feet deep, at all performances, and then there will be other divers, all girls, at Savin Rock, Conn., starting May 29 and continuing during the Summer as long as the girls last and there is water in the pool. Electrical effects on the side.

The Sherman Players, to good business, at the Grand, Elgin, Ill., in "The Girl Over There," May 13-16, and "The Traffic," May 17-19.

George F. Smithfield has been engaged by Clifford Devereaux to support him in several Shakespearean productions that will be played in the open air.

David C. Werner has again signed with Al. H. Woods to play Marks Pazinsky, the Buyer, in "Potash and Perlmutter," leaving in August for a tour of the Coast.

Jeanne Maubourg Bede, who has sung contralto roles with the Metropolitan Opera company, and who this last season has played a leading role in Andreas Dippie's comic opera production, "The Lilac Domino," has sued Claude Bede for divorce. Mr. Bede is known on the stage as Claude Benedict, and he is a director of the French Drama Society. They were married in February, 1911.

The Roland West company in "Bryant 2564," and Bettie Nansen in "A Celebrated Scandal," were the principal attractions on the bill at the Bijou, at Fall River, Mass., May 13-19, to big business. Vaudeville at the Savoy to S. R. O. At the Premier, May 17-22, moving pictures of the *Lusitania*, Mary Pickford in new photo-drama, and "The Sultan's Bridge," a new musical comedy. (W. F. Gee, Corr.)

Oliver E. Hinsdell, who has been appearing the past season with the Little Theater company, of Philadelphia, is now touring the West with his mother, Mrs. O. A. Hinsdell, of Elgin, Ill. Mr. Hinsdell was one of the guests at a luncheon given by the executive board of the Los Angeles Drama League. Other guests were Louis K. Auspacher, Katheryn Kidder, Oliver Morosco, and Mrs. Ruth Comfort Mitchell Young, of New York city.

"The Blindness of Virtue," by Cosmo Hamilton, is available for tour. This play has toured the larger cities of the United States successfully, but has not been seen in the smaller cities or one-night stands. It has had the widest kind of publicity, having been syndicated by the Hearst publications throughout the United States, and has been a favored subject for discussion for the pulpit by the foremost clergies of the country. Sanger and Jordan control the sole and exclusive rights of this property.

At the Princess, Macon, Ga.: "Children of the Ghetto," May 17; "One Summer's Sequel," May 18; "The Juggernaut," May 19, 20; "Enoch Arden," May 21; "Comedies," May 22. Palace: James Berardi, tenor, May 17-22; "Wine and Woman," May 17; "Satan Sanderson," May 18; "The Captive," May 19; "Who Pays," May 20; "Captain Courtesy," May 21; "The Goddess," Serial Story, May 22. Macon: "The Black Box," May 17; "Wanted, a Chaperon," May 18; "Runaway Auto," May 19; "Comedies," May 20; "He Fell in the Park," May 21; "What the Blind Man Saw," May 22. The Southern Bill Posters assembled in Macon, May 18, for their annual convention. Jubilee Week May 18, 19. (Andrew Oliver Orr, Corr.)

RECEIVER FOR "SWEETHEARTS"

To satisfy a judgment for $200 obtained by Ethel Houston against the Werba-Luescher Opera Company as producers of "Sweethearts," a receiver has been appointed for the scenery and costumes of the production.

Miss Houston, who is now playing in "The Peasant Girl" was engaged by Werba and Luescher in August, 1913, to fill the role of Dame Paula in "Sweethearts" at a salary of $160 a week for the first six weeks and $150 a week thereafter for the season of 1913-14. A reduction was made in salaries when the season was half over, and Miss Houston sued at the close of it for what she had not been paid.

"RUGGLES" FOR THE STAGE

Shuberts to Produce Play Based on Harry Leon Wilson's Story

The Shuberts have announced for production next season a play based on Harry Leon Wilson's popular story, "Ruggles of Red Gap." Arrangements have been made for Harrison Rhodes to make the dramatization. Ralph Hers has been engaged for the title-role.

PLAYWRIGHT SUED FOR DIVORCE

Preston Gibson, Washington clubman and playwright, was sued for absolute divorce by Mrs. Grace McMillan Gibson in the Supreme Court of the District of Columbia. The bill alleges misconduct in Baltimore and New York. The name of the co-respondent is withheld.

Mrs. Gibson was Miss Grace McMillan Jarvis, granddaughter of the late Senator McMillan, of Michigan. She was married to Mr. Gibson in 1909.

Among the plays from Mr. Gibson's pen which have had short runs in Washington and New York are "The Vacuum," "Success," "Derelicts," and "The Turning Point."

CLOSING BILL AT THE BANDBOX

The Washington Square Players presented last Monday night the closing bill of their season at the Bandbox Theater. The novelty of the final programme is "The Bear," a playlet by Anton Tchekhov. The remainder of the bill is made up of playlets which found greatest favor with the audiences at the Bandbox during the past Winter, including Maeterlinck's "Interior," Edward Goodman's "Eugenically Speaking," and Holland Hudson's pantomime, "The Shepherd in the Distance."

THOMPSON BUCHANAN TO MARRY

Thompson Buchanan, author of "A Woman's Way," "Life," "The Club," and other plays, is to marry Katherine S. Winterbotham, of Chicago, according to an announcement recently made. The ceremony will take place in St. Thomas's Church in this city on June 8.

Miss Winterbotham is a sister of Mrs. Ernest Poole, of this city, and met Mr. Buchanan at her sister's home a few months ago. Mr. Buchanan is a native of Kentucky. He came to New York several years ago.

ORCHESTRA BACKS UP

SPRINGFIELD, MASS. (*Special*).—There is trouble between the management and the orchestra of the Court Square Theater. The orchestra, it is alleged, wants to be paid for every production at the theater, whether it plays or not. When motion pictures are put on the management thinks that a piano will furnish all the music necessary. The orchestra has no objection, but it wants to be paid just the same. The management had to get another orchestra when Forbes-Robertson played. The row is still on.

FRIARS NOMINATE

The Friars will hold their annual meeting and election of officers at their club house, 107 West Forty-fifth Street, on Friday, June 4, at 4 P.M. The regular ticket, which will be voted upon, contains the following nominations: for abbot, George M. Cohan; for dean, Ralph Trier; for corresponding secretary, John J. Gleason; for recording secretary, Rennold Wolf; for treasurer, Richard J. Hatsel; for governors, Jerome Siegel, Fred Block, Channing Pollock, Irving Berlin, and Leo Frank.

Photo by Rippel, St. Joseph, Mo.

MISSOURI VALLEY MINSTRELS.

The picture of the Missouri Valley Minstrels will possess a peculiar interest for many persons who will recognize among the performers some whom are still alive or else well remembered. The picture dates back to 1871, and the scene was St. Joseph, Mo., then the terminal of the first railway west of the Mississippi River and the starting point of the pony express for Pike's Peak and the overland trail. At the right is Mr. John W. Ransone, the well-known comedian, who but recently closed a tour as the original Hans Wagner in "The Prince of Pilsen"; at the other end of the line is Mr. John Flinn, now one of the editors of the Boston *Monitor*. The man playing the bass viol is the father of Arthur Prior, the famous bandmaster. The first violin is Mr. A. Kaufmann, recently of THE MIRROR. Several other of the gifted amateurs have achieved prominence in law, music and business, and others have passed away. Mr. Ransone came into possession of the picture as an heirloom from a friend who died less than a year ago. He has also the one-sheet "poster" of the Missouri Valley Minstrels, which is perhaps of even greater interest, as it was written by Eugene Field, who was a frequent participant in the amateur operatic entertainments of the town and among other parts quite successfully essayed the title-role in "The Doctor of Alcantara" on one occasion.

NEWS STORY OF THE WEEK

Iowa Idea, Open Theaters with Prayer

Open the theaters with prayer, by a preacher, of course, is a suggestion that THE MIRROR correspondent in Des Moines, Iowa, Mr. A. Kahn, sends us, the suggestion having been made to him by H. B. Burton, manager of the Orpheum Theater in Des Moines. Mr. Burton has put up his idea to the clerics of his city and has the promise of one to make the venture when the Orpheum opens next season in the Fall. Several other ministers of Des Moines, however, do not approve. Some doubt the manager's sincerity; others say that prayer in a theater would be out of place. Perhaps a good deal would depend upon the character of the play. There are plays that are nearly sermons; some there are that are about as remote from a sermon as Des Moines is from the most far away planet. There have been theatricals, amateur, by church people for charity. If the church may indulge in the play, why can't the theater return the compliment by adopting church customs and observances. How about certain plays that need prayer after they have been given? Or, the L. M. Dozology? Has Manager Burton considered this phase? Manager Burton, we are informed, is coming to New York this Summer and one of the objects of his mission is to lay his proposition before New York managers. The Burton idea may do in Des Moines.

GOOD LITTLE NEWS

McIntyre and Heath in "The Ham Tree" played to capacity business at the Van Curler Opera House, Schenectady, N. Y., May 19. The night before, in Amsterdam, they broke the season's record previously held by Maude Adams. (Nat Sahr, Corr.)

At the Dominion, Ottawa, Canada, "Kitty MacKay," May 17-22. "The Wolf," May 24-29. At the Russell, week of May 24, "Arrival of Kitty." Film at the Family. "Beulah," vaudeville, and pictures at the Francais. (J. H. Du Be, Corr.)

In last week's production of "The Escape," by the Forsberg Players in New Haven, Conn., the leading woman used THE MIRROR in the props on the stage, making the cover of the magazine quite conspicuous to the audience. (D. W. Delano, Jr., Corr.)

Harry and Bert Beyerstedt have subleased the Opera House, at Winona, Minn., from O. F. Burlingame for the Summer. Mr. Burlingame still will remain the lessee. This will not interfere with his bookings for the coming season. The contract will become effective at once and continues until Sept. 1. The Beyerstedts will run vaudeville in connection with moving pictures, taking over the contract for the Paramount pictures. (F. H. Hastings, Corr.)

The Lyric Theater at present has a monopoly, other houses being dark. The Lyric was playing seven acts of Keith vaudeville at prices ranging from 25 to 75 cents, two performances a day, when Karl Hobiltzelle bought the interest of Jake Wells and changed from two to three a day, with five acts, at 10-20-30 cents. There seems to be a sentiment against this plan. The public calls for the seven acts. There is a rumor that the Bijou will soon open in opposition of the Lyric. (James Edwin Dedman, Corr., Birmingham, Ala.)

Billy J. Clark's Campaigners played to successful business at the Savoy Theater, Greenville, Texas, week of May 10. The company consists of Ralph Walton, Joan Fowler, Given Jacque, and Billy Clark. In the chorus, La Mont Sisters, Ella Murray, Ruth Burton, Jane Collins, and Gene Stevens. Every member looks to THE MIRROR for dramatic news. (S. F. Rosenberg, Corr.)

Ruth Chatterton and New York company played "Daddy Long Legs" at the Academy of Music, Newburgh, N. Y., May 18. The Academy closed for the season after this performance. The same play by the same company was at the Collingwood, Poughkeepsie, May 19. McIntyre and Heath in "The Ham Tree" at Poughkeepsie, May 22. Grant Richardson and Aneon Armstrong have leased the Majestic at Waldron, N. Y., and opened with moving pictures May 24. (A. Edward Walker, Corr.)

Florence Tempest and her company tried Philip Bartholomae's newest play at the Orpheum, Allentown, Pa., week of May 15. "One of the Boys" is the title of this tabloid musical comedy, the music by Silvio Hein, Frederick MacKay, the producer, has given it a handsome setting and provided elaborate costumes. The company is well chosen. Allen Kearns, who started the week as Miss Tempest's leading man, was replaced later by Donald MacDonald. Miss Tempest is given a chance to don boy's clothes, in which she has no equal on the stage to-day. (Ford L. Shotwell, Corr.)

THE FIRST NIGHTER

"CANDIDA"

Comedy in Three Acts by George Bernard Shaw. Revived by the Garrick Producing Company at the Park Theater, May 21.

Eugene Marchbanks ..... Arnold Daly
Rev. James Mavor Morell ..... Montagu Love
Mr. Burgess ..... George Giddens
Lexy Mill ..... Charles Laite
Candida ..... Hilda Spong
Proserpine ..... Doris Mitchell

Theatrical statisticians will be sadly negligent in their duties if, in their summary of the most charming performances of the season of 1914-15, they do not place those of Arnold Daly, in his repertoire of Shaw plays, close to the top. When Mr. Daly announced the revival of Shaw plays which he introduced in this country, he was greeted with skepticism by those who profess to know the pulse of the drama-hungry public. With proper regard for the higher ideals of the theater and very proper disregard for the opposition of Mr. Shaw, he went ahead with his plans. He revived "You Never Can Tell," and the public responded with enthusiasm, as the play's interest had not dimmed in all the time it had been stowed away on the shelves of memory. Then came "Arms and the Man," and at this blustering period in the world's history, that revival proved timely and suggestive.

Last Friday afternoon Mr. Daly achieved the biggest triumph of his repertoire season when he resuscitated "Candida." It was this play which served to introduce Shaw to American playgoers and brought Mr. Daly to the front rank of actor-managers. At the time it was produced, some twelve years ago, the mad wag of J. Bull's "other island," had just begun to electrify the world with his unconventional treatment of the conventional.

Inspired by the success of "Candida," a press agent with imagination established a movement with an aim to solve the playwright's purpose. And while critics lashed themselves into fever heat attempting to read a meaning into the play, by declaring the character of Candida immoral, Shaw laughed up the broad sleeves of his dressing-gown and watched his vogue gain impetus.

In the intervening years we have taken the thirty-second degree of Shavianism (there! that word is out, in spite of all effort to repress it), and the play presents no intricate problem. So wholesomely moral is Candida in her immorality and so captivatingly immoral in her morality that she is one of the most fascinating exhibits in the entire Shaw museum.

Miss Spong, who has been away from us for several years, was called in at the last moment to enact the part of Candida. Her performance was a splendid piece of work. She did not make the character the unapproachable superwoman, superior to husband, lover and father. On the contrary, she endowed her with the more attractive and human quality of motherliness. Miss Spong's Candida understood with a sense of humor that the men of her *ménage* were simply children grown up. She chided her husband and lover for their silly action in compelling her to choose between them with as much skill as she later consoled them for the wound she had given their pride. Her motherliness was, indeed, as resourceful as it was wholesome.

Mr. Daly's substantial physique robbed the character of Eugene of much of its etherealness. The impression was given that here was a poet who sold his sonnets as successfully as he sentimentalized upon his bleak existence. Mr. Daly played the role with his accustomed dash and grace and feeling for light and shade. We cannot imagine the part in other hands.

As the clergyman, Morell, Montagu Love acted with distinction and force. George Giddens's performance of old Burgess was second only to his William in "You Never Can Tell," in its quality to amuse. Mr. Giddens's Burgess was, however, too genial and amiable to suggest at any time the "scoundrelly old fat-head." Doris Mitchell furnished the surprise of the afternoon by playing the part of Prossy with the skill and understanding of a seasoned character actress, and Charles Laite handled well the role of the sanctimonious Lexy.

"TRIAL BY JURY" AND "THE SORCERER"

"Trial by Jury," Comic Opera in One Act, by Gilbert and Sullivan; "The Sorcerer," Comic Opera by Gilbert and Sullivan. Revived at the Forty-eighth Street Theater by De Wolf Hopper and the Gilbert and Sullivan Opera Company, May 24.

TRIAL BY JURY.

The Judge ..... De Wolf Hopper
The Defendant ..... Arthur Aldridge
Counsel Plaintiff ..... John Willard
Usher ..... William Danforth
Foreman of Jury ..... Herbert Waterous
Plaintiff ..... Gladys Caldwell
First Bridesmaid ..... Alice McComb

Jurymen: Messrs. Hall, Averill, Flynn, Thayman, Wood, Anniman, West, Dupont, Soyer, Barrett.

Bridesmaids: Misses Brooks, Maudant, Allen, Flynn, Kurrier, Mar, Tucket, Price, Grosbery, Stratton, Paine.

Scene: The Divorce Court, Westminster.

THE SORCERER.

Sir Marmaduke Pointdextre, an elderly baronet ..... Herbert Waterous
Alexis, of the Grenadier Guards, his son ..... Arthur Aldridge
Dr. Daly, Vicar of Ploverleigh ..... Digby Bell
Notary ..... Henry Smith
John Wellington Wells, of J. Wells and Co., Family Sorcerers ..... De Wolf Hopper
Lady Sangazure, a lady of ancient lineage ..... Marie Horgan
Aline, her daughter, betrothed to Alexis ..... Natalie Alt

These charming works of the famous collaborators have been revived not often enough by half. Any one with an ear for sweet melodies is bound to be delighted with the tender strains of "The Sorcerer" and the quaint humor of the librettist, John Wellington Wells, the London dealer in magic, who is so curiously introduced into the old-fashioned community of suburban English life, and mixes things up with his love philter, is one of the most unique characters in the Gilbert and Sullivan repertory. He seems to be a straggler from Yankeeland, who turns up in a mythical community bound up with lofty traditions and family pride, to set everything at sixes and sevens. He has one of the most rattling patter songs from Gilbert's pen, and Hopper is at his best in this part. Oldtimers were delighted to see Digby Bell in his role of Dr. Daly, the vicar, of which he was the original in this country. He is very happy in his singing of:

"Time was when love and I were well acquainted,
Time was when we walked ever hand in hand.
A saintly youth by tender thoughts untainted," etc.

Both these operettas antedate the following big successes of "Pinafore" and "The Mikado," but nothing which Sullivan composed transcends "The Sorcerer" in sweet, melodious lurings. Its failure to come up to the more popular products of the clever collaborators is presumably due to the quiet poetic qualities of the work in contrast to the more drastic humor of Gilbert's other works. "Trial by Jury" became a standard many years ago. It is still as attractive on a double bill as it ever was. Both works are well presented and excellently sung and acted.

AT OTHER HOUSES

STANDARD.—The Van den Berg-Conger Opera company is presenting "The Chimes of Normandy" as this week's bill at the Standard Theater. The cast includes Carrie Reynolds as Serpoletta, Florence Wallace as Germaine, Hallie de Young as Jeanne, William Blaisdell as Gaspard, Arthur Cunningham as the Marquis, Paul Hyde Davies as Grenicheux, Fred Frear as the Bailiff, and Dan Young as the Notary.

IRISH PLAYERS AT BANDBOX

The Irish Theater of America, under whose auspices were given several short plays at the Neighborhood Playhouse recently, will inaugurate a brief Spring season at the Bandbox Theater, commencing Tuesday, June 1, and continuing until Thursday, June 3, with a special matinee Wednesday afternoon. These plays will in no way interfere with the regular season of the Washington Square Players.

The repertoire to be presented will include "Lonesome Like," by Harold Brighouse; "Red Turf," by Rutherford Mayne, and "The Dust of the Road," by Kenneth Sawyer Goodman.

Whitford Kane, late of the Little Theater company at Philadelphia and the Fine Arts Theater company in Chicago, is one of the leading spirits, assisted by John P. Campbell, who lately appeared in the title-role of "Captain Brassbound's Conversion" with Gertrude Kingston.

PLANS FOR "NEW HENRIETTA"

"The New Henrietta," after an extended season in Chicago and the Middle West, closed on Saturday night at South Bend, Ind. The company, including its five stars, William H. Crane, Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham, and Mabel Taliaferro, will begin its next season at the Shubert Theater, New York, where it will be seen for a single week, beginning Aug. 9. After this engagement it will go directly to San Francisco.

During the Summer weeks Mr. Crane will spend his vacation at Paso Robles, Cal.; Mr. Arbuckle will go to his farm on the St. Lawrence River, Mr. Ross will visit his bungalow in the Maine woods, Miss Bingham will divide her time between her home on Riverside Drive and the Adirondacks, and Miss Taliaferro will make a short trip abroad, visiting Southern France.

PLANS OF "TRILBY" PLAYERS

At the conclusion of the run of "Trilby" at the Shubert Theater on June 5, Joseph Brooks has arranged for a short tour in Eastern Canada for Phyllis Neilson-Terry in "The Adventure of Lady Ursula." George MacFarlane will probably be associated with her on tour.

Taylor Holmes will begin rehearsals of a new play in which he will be starred by Mr. Brooks next season. Rose Coghlan will go to Los Angeles to act in motion pictures. Leo Ditrichstein will go to his country place at Stamford to finish a new play, and Brandon Tynan will join the company which is presenting his new detective play, under the direction of James K. Hackett. Most of the "Trilby" cast will reassemble early in August for the tour of the production, beginning at Atlantic City, Aug. 30, and continuing until June.

TO PRODUCE WOOLF PLAY JUNE 13

Edgar Allan Woolf's romantic comedy, "Master Willie Hewen," will be produced by Oliver Morosco at the Burbank Theater, Los Angeles, on June 13. Frank Kemble Cooper, the English stage director now in this country, has been engaged to stage the production, and Marjorie Rambeau, as THE MIRROR recently stated, has been assigned the leading role.

POLLOCK AND WOLF WIN

Court Decides That "Beauty Shop" Was Not Infringement of Philander Johnson's Play

The appeal in the action brought by Philander Johnson against Cohan and Harris, Channing Pollock and Rennold Wolf, charging Mr. Pollock and Mr. Wolf in the authorship of "The Beauty Shop" with plagiarism of his work, "Dr. Fakewell," has been dismissed by Justice McCoy in the Supreme Court of the District of Columbia. The decision of the lower court was in favor of the defendants.

Mr. Johnson, who is well known as the dramatic critic for the Washington *Evening Star*, wrote a three-act musical comedy, entitled "Dr. Fakewell," which he submitted to Cohan and Harris. When in the Fall of 1913, Cohan and Harris produced "The Beauty Shop," by Channing Pollock and Rennold Wolf, with Raymond Hitchcock in the stellar role, Mr. Johnson began an action on the grounds that the plot of the Pollock-Wolf work had been taken from his play, "Dr. Fakewell." He asked for an injunction to prevent the continuance of the play's run and a share of the royalties.

The case was put on trial last November and attracted wide attention in theatrical circles all over the country. It lasted twelve days. Among the witnesses who testified in behalf of the defendants were Augustus Thomas, Daniel Frohman, Henry Miller, Harry B. Smith, Lincoln A. Wagenhals, Daniel V. Arthur, William Hepner, and James Gorman. "The Beauty Shop" was closed four nights in Minneapolis to permit Mr. Hitchcock to appear at the trial. Mr. Johnson's principal witnesses were himself and his wife.

NEW BOOKING FIRM

To Manage Musical Artists and Arrange Tours of Imperial Russian Ballet

A new firm has been organized to book and promote artists and dancers. Under the name of the Booking and Promoting Company, it has established offices in Aeolian Hall.

Among the artists whose destinies for next season will be directed by the company are Olive Fremstadt, Margarete Matzenauer, Felice Lyne, Ferrari-Fontana, Ernest Schelling, Francis MacMillen, Edmund Burke, Beatrice Harrison, Jose Mardones, and Maria Claessens. The company will also arrange the tours of the Philharmonic Orchestra and the Serge de Diaghilew Imperial Russian Ballet, of which Karsvina and Nijinsky are the principal dancers, which will make its first American appearance at the Metropolitan Opera House next Fall.

The Music League of America, organized by Mrs. Otto Kahn, Mrs. E. H. Harriman, Mrs. Willard Straight, and other society women, to assist young musicians, will be affiliated with the Booking and Promoting Company. Among its leading artists who will thus be booked by the new agency are May Peterson, Louise Cox, David Hochstein, David Saperstein, Paul Reimers, and Royal Dadmun.

MISS TAYLOR WITH K. AND E.

To Appear in New Play by J. Hartley Manners Upon Her Return to America in Fall

When George C. Tyler sailed for London recently it was commonly reported that his purpose in going was to obtain Laurette Taylor's signature to a contract. That report was confirmed last week when Klaw and Erlanger issued an announcement stating that in the future Miss Taylor would appear under their direction in association with George C. Tyler.

Miss Taylor, who has been duplicating in London her New York success in "Peg o' My Heart," will return to America in September, and a few weeks later will begin an engagement in Chicago in a repertoire of new plays. The first play in which she will appear will be a comedy by her husband, J. Hartley Manners, entitled "Happiness." The play is an elaboration of a one-act sketch in which she appeared at the Cort Theater during her engagement there. Another play in which she will be seen is called "The Wooing of Eve."

TO SUCCEED J. D. WILLIAMS

Frank Reed to Be General Press Representative for Charles Frohman

Frank Reed is reported to be the selection for general press representative of Charles Frohman's enterprises. He will succeed John D. Williams, who, in association with Daniel Frohman and Klaw and Erlanger, will become connected with the general management of the business.

Mr. Reed is an experienced newspaper man and has been associated with the publicity staff of Charles Frohman for many years. During the present season he acted as advance representative for Billie Burke in "Jerry." Mr. Reed is married to Josephine Victor, who is playing the role of Valentine in "A Celebrated Case," at the Empire Theater.

HAILED ON CANADIAN BORDER

Miss Wilda Moore, a member of the Orpheum Players just arrived in Montreal, claims to have been stopped by the immigration officials at Noyan Junction, Canada, because she had only $7 in cash money. She was sent back to New York, her deportation blank being marked "insufficient funds." She threatens to have the matter looked into by the Ottawa authorities.

ON THE RIALTO

Fortune knocks but once. In that respect she is unlike most of those upon whom she calls. Theatrically, she plays but one engagement. —*The Sage.*

THE SONG MY MOTHER USED TO SING

I didn't raise my boy to be an actor,
Or any other kind of malefactor,
To start upon the stage,
And think he's all the rage,
A sort of public benefactor.

RUSSELL CRANFURD.

When Sarah Bernhardt heard that Elsie Janis had refrained from giving imitations of her this year, owing to her illness and recent operation, she sent a telegram to a friend, of which the following is a translation: "All my warmest thanks to charming Elsie Janis. Tell her that I am well, and by all means let her continue to charm the public with her imitations of me. I shall play in London before sailing for America, and will thank her personally."

Though war clouds loom ominously over the theatrical horizon in London, the popularity of the ubiquitous firm of "Potash and Perlmutter" remains undimmed. On May 1 the 425th performance at the Queen's Theater was celebrated, and it is estimated that over 400,000 persons have attended the play. The American branch of the firm is, at present, attracting capacity audiences on the Pacific Coast.

For months the only news from London has been relative to the war. For months enterprising reporters—beg pardon, journalists—have kept the cables hot with reports of victories, defeats, atrocities, etc. At last, however, there comes creeping out of the fog a story not tainted with the breath of the battlefield. And it concerns none other than our old friend, Maria Lloyd.

It seems that recently her photograph was exhibited outside a theater in the Strand. The words "White Slave Traffic" were above and beneath the picture. The inscription related to one film and the photograph to another. Miss Lloyd in anger, not equalled since her famous squabble with the immigration authorities of New York upon her last visit to America, immediately began an action for libel in order to remove any suggestion that she was concerned in the traffic, and she won $1,215 damages, costs, and an apology.

STOCK NOTES

Louis J. Fosse, manager of Poli's Theater, Washington, D. C., has been transferred to Poli's Theater, Hartford, Conn., where he will have charge of the stock company. Mr. James Thatcher, former manager of Hartford, and Mr. Joe M. Cone succeed Mr. Fosse in Washington.

Miss Jessie Bonstelle, now in Buffalo, N. Y., announces that she has a list of 6,000 subscribers for a season of stock in New York city. She is therefore looking for a theater centrally located, where she can carry out the plans begun at the Spring engagement at the West End.

The Louise Brown company is completing a very successful tour of New England and will be seen in the Middle West again during the Summer, where the company are prime favorites.

Celia Randolph is appearing at the Neighborhood Playhouse, New York, this week, in "The House of Candles." Miss Randolph was the leading woman of the Bramhall Playhouse this season.

Miss Jennie Ellison joined the Cook Players in Waterbury, Conn., opening with Cookie in "Blindness of Virtue," and received splendid receptions from her many friends and admirers of last season.

Calvin Rische has concluded a two-season engagement of fifty-nine weeks as Dopie Doe in "The Divorce Question," and is now playing several special stock engagements in the former role, and can be addressed in care of THE MIRROR.

Marengo, Ill., had an abundance of dramatic entertainment week of May 17, two stock companies playing there all that week. The Kellerman-Kelley Stock company played at the Royal and the Compton-Plumb showed under canvas.

The Compton-Plumb Stock company were at Dundee, Ill., week May 10, under canvas.

Miss Bessie Dainty began an indefinite engagement in Topeka, Kansas, May 3. She brought her company from Waco, Texas, where, during the last seven months, in spite of the alleged depression in the Cotton Belt, she broke all the house records for business attracted to the box office. Her company includes Ira B. Earle, manager, Lawrence Arnsman, Barry Conners, Harry B. Castle, Alfred Killian, Nat Burns, Lyman White, Henry Barr, Joseph Kearley, Georgia Titus, Frances Shaffer, Sadie Steelsmith, Jesse Williams, and Zola Scott.

ACTORS' EQUITY ASSO'N

A. E. A. to Discuss Many Important Matters at Its Annual Meeting on June 1

At the last meeting of the Council, held in the association's rooms, suite 608, Longacre Building, on May 17, the following members were present: Mr. Francis Wilson, presiding; Messrs. John Cope, Jefferson De Angelis, Howard Kyle, Grant Mitchell, and John Westley.

New members elected:

Charles J. Kine — Charles R. Phipps
Carolyn Lee — Florence Ethel Wollersen

Ere another issue of THE DRAMATIC MIRROR appears, the second annual meeting of the A. E. A. shall have been held at the Hotel Astor. The meeting should be a most interesting one, and the Council earnestly hopes for a large attendance. Besides the official reports, there will be an address by the president, and it is most likely that several important questions now pending will come up for debate. The final choice of the woman representative to the Panama-Pacific International Exposition ought to prove an enlivening episode. The association's membership shows an increase of nearly 750 during the last year. The hour of the annual meeting will be 2 P.M., Tuesday, June 1.

We have sent the list of the plays to be had for $150 and less per week, as furnished by the Dramatists' Club, to each of the stock companies throughout the country. We expect good results for all concerned.

The A. E. A. is determined that agents must safeguard actors against swindlers or confidence men. In their effort at times to provide opportunities for professional persons that are in sore need of some kind of employment, agents do not strictly observe the statute governing them. It is possible, too, for a well-meaning agent to be deceived. But there is no excuse for him to be fooled twice by the same offender, and the man who "beats" actors through corporation methods or bankruptcy proceedings cannot be allowed to engage any more companies until he shall settle his obligations. This relates, of course, to dishonesty and not to misfortune.

All members who expect to visit the Panama-Pacific Exposition the week of Actors' Day, July 9, are requested so to inform our office.

By order of the Council,
BRUCE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

CENTURY CO. FILES DEBTS

$28,333 Due the Aborns—Singers Still Unpaid —Plans for Next Year Abandoned

The Century Opera Company directors have filed a petition in the Supreme Court asking that a receiver be appointed pending the dissolution of the corporation. The directors claim that the property of the company is not sufficient to pay the just demands already made.

A schedule of the debts shows that there is due to Milton and Sargent Aborn, managers of the company, $28,333 for salaries, and to Jacques Coini, stage-manager, $11,300. The claims of singers who have not been paid in full are: Orville Harrold, $6,000; Lois Ewell, $6,416; Agade Jacchia, $3,800; Louis Kreidler, $2,875; Henry Weldon, $3,286; Alfred Kaufman, $2,875; Morgan Kingston, $2,085; Kathleen Howard, $2,460; Gustave Bergman, $5,875; Albertina Rasch, ballet mistress, $1,525, and Helen Stanley, $5,150. Other members of the company claim back salaries ranging from $1,000 to $15,000.

An amount of $75,000 is due the New Theater Company, owner of the Century Theater, for rent. Otto Kahn advanced $48,000 to the company. The Operatic Programme and Libretto Company has a claim for $14,880. The company's largest asset is a claim for $1,654 in litigation. In banks there are sums totaling $19.70.

By the application for dissolution any plans the Century Opera Company might have had for next season have been abandoned.

STILL ANOTHER WAR PLAY

A new war play, entitled "Under Fire," by Roi Cooper Megrue, was produced by Selwyn and company at Atlantic City last Monday night. William Courtenay, recently of "Under Cover," has the principal role. Others in the cast are Felix Krembs, Leo Donnelly, Walter Kingsford, Dorothy Abbott, Edward Mawson, and Becky Bruce.

TO JOIN ENGLISH ARMY

According to Edwin Wallace Dunn there is one English actor in America who is going to the front. Sidney Seaward, who has been appearing in the role of Charles Bronson in "It Pays to Advertise," sails to-day to join the English Army. George A. Stillwell replaces Mr. Seaward in the cast.

TOUR PLANNED FOR "TRILBY"

The engagement of "Trilby," at the Shubert Theater will be brought to a close on Saturday, June 3. Next season the production, with many of the present cast, will tour the principal cities, beginning at Atlantic City on Aug. 30.

CUBAN NEWS NOTES

The Drama and Opera in Havana—Conditions Affect Business

HAVANA, CUBA (Special).—The unfavorable economic conditions existing in the island, brought about principally by the low price of sugar in the last two crops, have been reflected in the attendance at the several theaters during the past eight or ten months.

Maria Barrientos and her opera company did not have a profitable season at the Gran Polyteama. Arturo Baratta was the manager, and Signor De Angeles the orchestra director. From here the company toured the island, and is said to have done fairly well. An event of considerable local interest was the appearance on one occasion with the company of Cuba's great dramatic soprano, Señora Rosalia Chalia Herrera. La "Chalia" came to Cuba to recuperate her health after a severe attack of pneumonia, with complications, contracted in the North. On her recovery she sang the title-role in Puccini's "Tosca." The Miguel Sigaldi Opera company, Battemburg and Mina, managers, is now being heard at the Polyteama. The opening bill was "Lucia," with the light soprano, Ada Navarrette, and the tenor, Sigaldi. "Aida," "Cavaleria Rusticana," "Pagliacci," Ballo in Maschera's "Traviata" and "Boheme" have already been sung. The other principal artists are Angeles Garcia Blanco, Maria Pilar de Rocha, Ana Ridick, Evangelina Insua, Alberto Amadi, Edmundo Anaya, Torres Ovando, Angel R. Esquivel, Panciera, and Saldaña. Armando Buratti is directing the orchestra.

The Italian opera company brought over by the enterprising young managers, Miss and Valenzuela, as a whole, was one of the best heard here for several seasons. The principal soprano was Luisa Villani; the tenors, Genero Di Tura and Angelo Pinucci; the baritones, José Segura Tallein, Gerolamo Galian, and Meromacher; the bassos, José Mardones, who sang in the United States last season with the Boston Opera company, and Natale Cervi; the contralto Maria Ciasens, the second soprano Adaigisa Giona, the second tenor Pini Corsi, the mezzo-soprano Magdalena Bossi, and the light soprano Gertrude Auld. The next attraction at the Payret was the Great Raymond. Miguel Munoz, the excellent Spanish actor, followed, and used as his opening bill "Caliban Rex," a plausible work by the young Cuban author, José Antonio Ramos. Later attractions at this theater were the Spanish dancer, La Bella Otorita; the danseur Torridn, and the Muñoz Sisters, singers and dancers, who met with great success. Florence-Micherini, dancers, and Olms and Nelly, illusionists. Regino Lopez, with his company from the Alhambra, has also given special performances at this house. Raul Delmonte and company followed, and the Miguel Gutierez-Valdes operetta and Zarzuella company is expected soon.

Ramón Caralt, presenting such plays as "Sherlock Holmes," "Nick Carter," etc., was quite successful at the Albisu, and Molasso and his company in pantomime also did well.

Argudin and Santa Cruz, the active young managers of the Martí, are constantly strengthening the company at their theater. Paco Martinez, a very capable artist, made his debut there recently. Some of the others of the cast are Luz Barrilaro, who is meeting with much success; Adelina Vehi, Teresita Calvo, Carmen Tomas, the tenor Limon, Rosa Blanch, Eduardo Arozarena, Antonio Palacia, Virrareal, Lola Pastor, Manuel Noriega, C. Lopez, Las Mascotas, Monjardin, Pepe Madurell, and Gusman.

The Escriba-Bermudez Zarzuela company played a short engagement at the Azcue Theater. Frank Costa is now the manager of the theater. The Pous Comedy company is the present attraction.

The Noriega Zarzuela company, of which the dashing little Mercedes Ginés—"Mimi"—was a member, was at the Heredia for a run, and among others of the company were Rosa Blanch, an excellent character artist; Caridad Costillo, Riera, Miranda, and Pastor. Alfredo Misa for a short time conducted this house, and originated "continuous performances." The Garrido-Bermudes Comedy company is now there. The Palomero-Ginés-Del Campo and Severini-Cid operetta and Zarzuela companies are now in the interior.

Work on the Nacional Theater is progressing nicely, and the American contractors, Purdy and Henderson, who are building the structure, expect to have same finished shortly after the new year. Pasquali and company, composed of Alfredo Misa, Signor Pasquali, and Dave Echemendia, have made a contract to inaugurate the theater with an Italian opera company. With this same organization they claim they will later inaugurate a new theater in San Francisco, Cal.

There have been several deaths of persons connected with the theater, or in a way identified with same. Don Eusebio Ascue, who operated the Casino Theater, was the first. He was from Bilbao, Spain, about fifty-three years of age, and married.

Cecilia Delgado, who some years ago was quite famous in Spain, died at the age of about fifty-four. In her youth she was famed for her beauty.

Isaac De Puga y Rodrigues, a retired dramatic actor, and the husband of the Cuban artist, Luisa Martinez Casado, died at Cienfuegos a few weeks since. He is survived by his widow, who is interested in the Luisa Martinez Casado Theater, of Cienfuegos.

Dr. Lincoln de Zayas, well known in your city, passed away after a lingering illness. He was a close friend of Edwin Booth and a thorough Shakespearean scholar.

R. D. Washburn, a prominent American attorney, who had resided in Havana for the past fifteen years, is also dead. He was a constant theatergoer. He was sixty-seven years of age, and is survived by a widow and daughter.

J. ELLIS NORRIS

MODERN DRAMA

An editorial in THE MIRROR recently drew the line between the two prevailing classes of drama so distinctly that a child might run and see it. The first and better sort of drama is that which deals primarily in character and adds new people to the universe, such as Hamlet, Faust, Doctor Stockman, Nora, Uncle Tom, Sir Hopkins, Tartuffe, David Harum, etc. The secondary drama is that principally concerned with the story, the plot, such as "Monte Christo," "Sherlock Holmes," "Old Sleuth," "On Trial," etc. In comedies this division holds. "The Private Secretary" deals more with plot than the development of character; while Falstaff is more interesting than the story told in "Merry Wives of Windsor." And so on through the category. Tragedies nowadays have all become melodramatic, for with the rise of science the only tragedy remaining is ignorance; and that doesn't appeal to our sympathies like the defiance of fate, of gods, and of God used to.

Now, there may be plays of worth in the second class, for there is always a place for a rattling good story; but since the main interest in a story depends on its contemporaneity, its up-to-dateness, a mere story-play is bound to age rapidly and pass away. Character does not change so fast, and dramas of this sort hold their places on the boards and in the library for years; yes, for thousands of years, like the Greek plays.

Dramatists are dependent on their own generation for their living, and they try to strike the timely note rather than the more lasting one. They must please audiences here and now, and such audiences want a story—at least this is the case in America. Character has hardly had time to become fixed in this country; there is so much moving around, and so many new faces from foreign lands added to the local coloring every year, that the playwright must be something of a cosmopolite himself to depict the local conditions realistically. Audiences are of mixed races, and each race is more interested in seeing its own family traits developed than those of an alien tribe. On the other hand, every one, from a child up, no matter of what nation, is eager to listen to a story. This is proven daily at the moving-picture shows; here all the nations meet on common ground and enjoy themselves without the impediment of language. Character and tragedy are tabooed from the films and melodrama and farce hold sway. Comedy must be of the coarser sort to be understood—such a thing as elementary as a pun even could never be put over by the subtlest screen artist.

There is a place for everything—the difficulty is in finding that place. Take my own work, "Arthur Beaton" and "On the Wabash." These plays have been before the public now for several years, and are apparently making no headway; yet in reality they are gradually settling down into the niche they best fit, and will ultimately form a part of the theater of this country. "Arthur Beaton," being a problem play, naturally appeals to that limited audience which wants to take its brains to the playhouse or to the library. These people are naturally suspicious of anything new; they have been stung so often that they are shorn of the unknown; they must be assured doubly, and often trebly, that it will count a cent on the theater. It takes time for the problem play to reach the audience it was intended for. The only proof I have that my play is reaching that audience is its utter failure to sell. That and the pleasure it has given the members of the Free Stage Society at rehearsals convince me that I have here a valuable but sterile gold mine.

It's different with "On the Wabash." This is a rube, or Podunk Korners, comedy; and the test of its worth is whether the Podunkers like it or not. If they see themselves there, it is a good sign that others away from the Korners will see the Podunkers. That this is going to be the case, I am assured from the circumstance that two performances have been put on here at the locale of the play, and that more are in prospect. It is beginning to sprout up from its own soil as "Joshua Whitcomb" grew up in its own habitat, and those other rustic masterpieces of which America is so proud—"Quincy Adams Sawyer," "Way Down East," "In Old Kentucky," etc.

So far you will notice I haven't said a derogatory word about the meretricious attractions. Well, those are a sort of play I can't write, although I have tried most of the others, including a regular blood-and-thunder melodrama; and I don't feel qualified to criticise them either. In my younger days I liked a good, spicy play; and I used to take my girl there, too. She never found fault with the performance; and, so long as it satisfied her and amused me, I couldn't complain then, and won't now. Such plays it has been said can't be dirtier than life; for life, especially in the large cities, is one procession of filth.

About the future of the stage I have no fears. Anything is better than war, death, disease, insanity, poverty, ignorance. While you find some of these deterrents about the theater, you don't find so many or so much as elsewhere. The stage may not be as important as some of us would like to think; but it helps to make life pleasant if it doesn't always explain it truthfully. So here's to the theater! May it assume the rest of the season and experience a better year in 1916!

South Bend, Ind. ROBIN DUNBAR.

"SONG OF SONGS" TO CLOSE

The engagement of "The Song of Songs" will be brought to an end at the Eltinge Theater on Saturday night. Irene Fenwick, Thomas A. Wise, and Cyril Keightley will return to the cast next season.

FIELDS REVUE TO OPEN JUNE 7

The new Lew Fields revue, "Hands Up," will open at the Forty-fourth Street Theater on Monday, June 7, after preliminary performances at New Haven. The company numbers 150 people.

"MUTT."

"Mutt," a standing attraction at the New Academy of Music, Baltimore, where he is the pet of the patrons and the property of the house manager, Tunis F. Dean. "Mutt" is a Scotch terrier of noted pedigree and has taken blue ribbons at bench shows in Boston, New York, and Baltimore. According to Mr. Dean, he is some DOG.

LAMBS' GAMBOL ELABORATE

Programme to Include Many Notable Features —Four New Plays to Be Given

The remarkable programme of the Lambs' All-Star Gambol, to be given at the Century Opera House June 5, 6 and 8, will include more than a dozen elaborate numbers, none of which have been seen or heard in public. John L. Golden contributes two of these—"The River of Souls," a Chinese tragedy, and "The Clock Shop," a musical comedy in which will appear Frank Moulan, Frank Deshon, Ernest Truex and others.

George V. Hobart has written an allegorical play entitled "Why?" The "Why?" in this case is "Why Go to War?" and the play is said to be as brilliant as it is timely. Glen MacDonough has written an afterpiece entitled "The Hall of Fame," that will be played by a company of twenty-five. The play deals with the difficulties of Fame in filling the niche devoted to the Drama.

Pat Rooney and Charles Evans will dance; Edwin Abeles will offer a scene from the classic drama; Andrew Mack and Douglas Fairbanks will follow with a specialty; Robert Mantell will appear as Hamlet; Edwin Foy and the little Foys will contribute a few lyrical moments. Thomas A. Wise, Macklyn Arbuckle, Frank McIntyre, and William Collier will figure in an argument; Frank Tinney will tell a new story, assisted by Lawrance D'Orsay; Will Hodge and Raymond Hitchcock will donate two characteristic scenes; Stanley Murphy will sing, and James O'Neill as the Count of Monte Cristo will close the list of competitors.

Cartoonists Hy Mayer, George McManus, C. A. Briggs, T. E. Powers, Winsor McCay, and R. L. Goldberg will draw. Another feature will be the concerted appearance of Victor Herbert, Irving Berlin, Gustave Kerker, John L. Golden, Henry Hadley, Bert Green, Ray Goetz, Alfred Robyn, A. Baldwin Sloane, and Ray Hubbell at a piano. As one and then another plays one of his best known melodies it will be taken up by the other nine composers in variations.

WOOLLCOTT WINS POINT

Court Says "Times" Critic May Enter Shubert Theaters—Case Goes to Court of Appeals

Supreme Court Justice Hendrick decided last week that the Shuberts have no legal right to bar Alexander Woollcott, dramatic critic of the *Times*, from their theaters. Pending an appeal, however, by the defendants, he directs that no effort be made by Mr. Woollcott to enter the Shubert houses or by the Shuberts to keep him out.

It is not expected that the case will be heard by the Appellate Division until next Fall.

Justice Hendrick, in his opinion, said that there was no proof that Mr. Woollcott had been unjust in his criticisms of the Shubert productions, but stated that the defendants might be able to furnish sufficiently convincing proof at the trial. He said that he believed the general consensus of judicial opinion supported the contention of theater owners that theaters are strictly private enterprises, conducted solely for private benefit or private pleasure, and that they could refuse admittance to any persons they desired to keep out. The court added, however, that, since these decisions were made, the civil rights law had been passed guaranteeing equal rights to all persons in entering places of amusement.

PAULINE LORD IN "ON TRIAL"

Pauline Lord has succeeded Mary Ryan in the leading feminine role in "On Trial" at the Candler Theater. Miss Lord has been appearing in the role on tour, and her performance has won high praise from the critics throughout the country.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Most of the stock companies of the country that have closed for the season are coming back in the Fall. This looks as if they had done well. Other companies are continuing through the Summer. This is the case in Canadian cites and in New England. In New York city two new stock companies have been organized within the last two weeks, and both had encouraging openings. It has been the business of the stock department of THE MIRROR to watch the way in which stock companies have been conducted, and the result is that where they have been legitimately operated, with people who know the business, and with high-class plays, stock has paid. The "snap" manager who has put on a mediocre company in plays that have no merit, have failed. The day of the adventurer in every line of business has expired.

GREATER NEW YORK STOCKS

Leland, Saxe's 116th Street Theater.—The Leland Dramatic Stock company, which opened at Saxe's 116th Street Theater in "The Girl from Somewhere," May 17, a report of which appeared in the First Nighter of last week's MIRROR, is playing this week "Within the Law." The opening last week indicated that the company made a favorable impression.

Keith's Bronx.—"Within the Law" was a tremendous success at the Bronx Theater as given by the Keith Players week of May 17. Julie Herne, as Mary Turner, was excellent as usual. Rowden Hall as the son, Fred C. House as the father, Walter Marshall as Joe Garson and Margaret Fielding as Agnes Lynch, portrayed their parts in a surprisingly able manner. Albert Gebhardt, Luella Morey, Russell Parker, Herman Turner, William Frederic, seen here for the first time; Allene Durand, Katherine Black, David Hewitt, Hal Oliver, Joe Gary as the police inspector, Martin Grist, Herman Voss, and William Evans, completed the cast. "Tess of the Storm Country" current week.
IDA C. MALCOMSON.

New Casino, Brooklyn.—The Travers-Douglas Stock company opened at the New Casino, Brooklyn, May 24, with "Satan Sanderson." William Dunning is the manager.

ST. LOUIS STOCKS

ST. LOUIS, MO. (*Special*).—The Park Opera company celebrated its first anniversary of continuous stock by an original jubilee production, entitled "The Encores of 1915," at the Park Theater, May 17-24. Charles Sinclair, who staged the offering, and Albert Krausse, the musical director, deserve unlimited credit for their painstaking work. Roger Gray, Mabel Wilbur, Dan Marble, Louise Allen, and Mat Hanley also deserve utmost praise for competent and pleasing work. Sarah Edwards and George Nathanson, in their singing, were most excellent. Ed Smith, Mabel Withee, Elda Vettori, and Royal Cutter are other members who made distinct contributions to the success of the week. Capacity houses patronized the production.

"The Littlest Rebel," with Peggy Unertl in the title-role, played to excellent business at the Shenandoah, May 17-24. Mitchell Harris and John Maurice Sullivan, as the Northern and Southern colonels, respectively, and Bob McClung as the faithful old slave, were unusually good, as was Chester Beach as General Grant. Eda Von Buelow, the only woman in the cast, was excellent. "Elevating a Husband," May 25-30.

The Union, Arco, and Montgomery theaters, operating under the O. T. Crawford Circuit and the General Booking Agency, are having an excellent season. The Elmer Coudy Musical Comedy Stock company, the Lyric Musical Comedy company, the Westfield Players, and the Belle Barchus Stock company play alternately at these houses, and are enjoying an excellent following.
WATKINS.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Portland Players entertained royally at the Jefferson week of May 17 in "Too Many Cooks." James Rennie is fast establishing himself a local favorite. Mr. Rennie has youth, good looks, and a voice of pleasing quality. As Albert Bennett in "Too Many Cooks," he added to the good impression previously made. Next week, "Diplomacy."

Keith's presented "Her Own Money" to the usual capacity business. Miss Carpenter, the leading woman, did good work in the principal role, and Edward Everett Horton gave his usual finished performance. Next week, Mr. Mark Kent will be seen, by special request, in "The Middleman."
AGNES ARMSTRONG.

VAUGHAN GLASER, DETROIT

DETROIT (*Special*).—The Vaughan Glaser Stock engagement at the Lyceum is in full swing. "The House of a Thousand Candles" week of May 16, was well received. "He Fell in Love With His Wife," May 24-29. The stock company at the Avenue will follow "More to Be Pitied Than Scorned."
MARGNI.

STAUB PLAYERS SHIFT

KNOXVILLE, TENN. (*Special*).—The Bijou Stock company closed May 15 with "A Cowpuncher's Sweetheart." Since coming to Knoxville twelve weeks ago as the Staub Theater Players the company has put on some very creditable productions, and they will be missed by local theatergoers. The entire organization went to Charlotte, N. C., for a Summer season. The company will be under the actor management of Stout and Vail. The leads will be played by Miss Anna Nichols and Mr. Edwin Vail, and the supporting members include R. C. Stout, Edwin Dale, Russell Snead, Elton Ryan, Nellie Kennedy, Margaret Boesel, Lucile Templeton, and Leonora Hasson. George Boesel is scenic artist.
CHARLES E. KRUTCH.

ORPHEUM PLAYERS, MONTREAL

MONTREAL (*Special*).—One of the best stock performances seen in Montreal was given by the Orpheum Players at the Orpheum, May 17-22, when "Passers By" was produced. Dorothy Shoemaker and Edmund Elton did splendid work in the two leading roles, and capital characterizations were furnished by William Webb as the tramp Burns, Arnold Ainsworth as Pine, the man servant, and Carryl Gillen as Nighty. Edith Campbell Walker made the most of Lady Hurley and Merilyn Ried was acceptable as Beatrice. Little Alice Evans Boulden was charming as Little Peter. Special credit is due Percy N. Meldon and Louis Felt for the artistic scene provided. "Help Wanted," May 24-30.
TERMAYNE.

R. F. KEITH'S HUDSON THEATER STOCK COMPANY, UNION HILL, N. J.

Top: William C. Masson, General Stage Director; Francine Larrimore, Ingenue.
Bottom: William H. Sullivan, Leading Man; Ann MacDonald, Leading Woman.

This company has played at Keith's, Union Hill, N. J., for several seasons, and always with success.

HYPERION, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—The Robert Edeson success, "The Call of the North," was the bill week of May 17 and proved another popular selection for the Hyperion Players. Jane Morgan was cast for the role of Virginia Albret, and in action and bearing her representation of this character was sustained and perfect. Charles Carver gave a striking impersonation of Ned Trent. Mr. Carver never once strayed from the character. William Townshend showed us another side this week when he was assigned the role of Sandy McTavish. His portrayal was restrained throughout. Harry Bewley ran a close second for comedy honors as John McDougall. Miss Williams scored as Mrs. Brockton. As an actress, she has no faults. Malcolm Owen was seen in the disagreable role of Rodman Rand, but he did some clever work, which was also the case with William Bonney as the Factor, Mr. Griffin as Me-en-gan, Miss Bella Cairns as Julie, and Mr. Faulkner as Achille Pickard, did excellent character work. Paul Caseneuve gave the piece a handsome mounting. Business is still keeping up its record of capacity houses for each performance. "What Happened to Jones" week of May 24, with "The Girl Out Yonder" to follow.

Malcolm Owen, one of the foremost juvenile men in stock work, closed a sixty weeks' engagement with the Hyperion Players May 22, in order to join the British Army. He was replaced by John Dilson, who opened May 24 as Joues in "What Happened to Jones." Mr. Dilson has just closed a successful season with the Poli Players, Worcester, Mass.
DANIEL WEBSTER DELANO, JR.

PRINCESS CLOSE, DES MOINES

DES MOINES, IA. (*Special*).—"Excuse Me" was the closing bill of the Princess company season week of May 16. Edward Woodruff and Fay Bainter were cleverly cast as the eloping couple. William Forestelle as the porter was good and Director Morrison made his first appearance on the Princess stage in three years, and won much applause. Mary Horne, Robert Brister, Margaret Dills, Arthur Young, and Eugene Shakespeare were well cast.

The retiring Princess company has been one of the most popular ever at the Princess, and credit is due the owners and Director Morrison for the high-class productions put on. Edward Woodruff leaves to fill a short Summer engagement with the Barrow Howard Players in Lincoln, Neb.
A. KAHN.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (*Special*).—The S. R. O. sign had to be placed in front of the Shubert at both performances Sunday, May 16, when the Ernest Fisher Players inaugurated their stock season with Clyde Fitch's "The Truth." Irene Summerly as Becky and Frank M. Thomas as the husband gave unusually fine interpretations. Frederic Van Rensselaer scored as the renegade old father. Erin Lacey, Ida Stanhope, Harry La Cour, Billy Kent, and W. B. Mack completed the capable cast. The orchestra is under the baton of Emil Straker, for many years director of the Grand Opera House Orchestra. The selections were loudly applauded. "Get-Rich-Quick Wallingford" May 24-30.
JOSEPH J. PFISTER.

WATSON PLAYERS, FALL RIVER

FALL RIVER, MASS. (*Special*).—The Evelyn Watson Players presented, week of May 17-22, "Help Wanted" with great success. Evelyn Watson, in the role of Gertrude Meyer, gave a fine performance. She has become a great favorite. Lida Kane, the only rival of Jessie Ralph, and the best character actress ever seen in stock in this city, made her first appearance with the company May 17 in the part of Miss Meyer, and received one of the greatest receptions ever given any one on the local stage. Many floral gifts were handed over. Norman Wendell gave a well balanced performance of Mr. Stuart. John F. Flanigan, the new leading man, was seen as Jack Scott, and made a most favorable impression. Neil Barrett made a strong hit as J. R. Scott. Laura Stone made her first appearance with the company May 17 as Mrs. Scott. M. Tello Webb, Charles McHenry, Donna O'Neil, Anna Browning, Jane O'Hara, and Gertrude Walters completed the cast of a performance that will rank as one of the best stock productions ever given here. Credit is due Norman Wendell and Phil Dillon for the stage settings and effects. Indications point to one of the greatest stock seasons in years. "The Yellow Ticket," May 24-29.

Rose Mary King opened May 24 the Newport, R. I., Opera House in "Maggie Pepper" for a Summer season of stock.
W. F. GEE.

CALBURN, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Calburn Musical Comedy company opened its Summer engagement at the Lyric Theater, Monday, May 17, to S. R. O. At least five hundred people were turned away, and the sale for the balance of the week is the largest the Lyric has ever had. "The Chocolate Soldier" was the vehicle, and the way the new company sang this delightful operetta brought them round upon round of applause at the finale of each act. Cast as Nadina Popoff, Miss Florence Mackie endeared herself to every member of the audience. She has a charming voice. Her rendition of My Hero was one of the features. Playing opposite Miss Mackie as Lieutenant Bumerli, Mr. Arthur Burckley established himself in the graces of his auditors. Mr. Burckley opens up the performance with a laugh and keeps it up throughout the entire performance. Miss Laura Millard furnished plenty of amusement as Aurelia Popoff and Miss Nell McCune as Mascha was very well received. Jack Kearney as Colonel Kasimir Popoff was excellent. J. F. McDonough's portrayal of Major Alexis Spiridoff was effective. J. Parker Coombs as Captain Massakroff was well received. The musical direction is under Mr. Ross Mobley. Chorus ensembles and finales worked without a hitch, credit for which should be given Mr. Joseph Monahan. Week of May 24, "The Tenderfoot," to be followed with "The Red Mill."
ALLEN P. WEIL.

NEW JERSEY STOCKS

BAYONNE (*Special*).—The last week of the season for the Chicago Stock company at the Bayonne Opera House commenced May 17, when "Our New Minister" was put on to crowded houses. Manager Charles RosaKam, as the village constable, received clever support from Durward Primrose as the new minister. Grace Bryan as Nance, Warren Hill as Ramson, Bessie Jackson as Esther, and William Morrissey as Skeezicks, a good comedy part. "The Price She Paid," May 20-22, ended the season to the regret of the patrons.

Union Hill.—"The Story of the Rosary" was the stock company attraction at the Hudson, Union Hill, May 17-22, to crowded houses. The play was greatly enjoyed. Stage-Manager W. C. Masson did clever work. Same is to be said of Ann McDonald as Venetia, William H. Sullivan as Paul, Joseph Laurence as Philip, Frederic Webber as the Colonel, Claire Evans as Peterken, Ellis Kirkman as the priest, Antoinette Rochte as the nun, and Francine Larrimore as Wilhelmina. "Within the Law," May 24-29. "Seven Keys to Baldpate," May 31-June 5.
WALTER C. SMITH.

REVIVAL AND RECOLLECTION

ROCHESTER, N. Y. (*Special*).—Miss Ora Waldrop, as Rebecca in "Rebecca of Sunnybrook Farm," which the Manhattan Players presented week of May 17 at the Lyceum, again demonstrated her versatility and charm. Press and public united in praising her impersonation of the little New England girl as one of the best things she has done during her three seasons at the Lyceum. Mr. MacGregor, the stage director, has taken special care to provide attractive and appropriate stage pictures, and the company gives excellent support. Week of May 24, the Players turn their attention once more to the interpretation of farce, in this instance that old-time favorite, "A Night Off," adapted by Augustin Daly. It was at Daly's Theater, on what is now lower Broadway, for many years the hub and center of all things theatrical, in March, 1885, that the premiere of "A Night Off" occurred. John Drew and Ada Rehan were the leading players, and others of prominence in the cast were Mrs. G. H. Gilbert, Otis Skinner, James Lewis, and May Irwin.
BOB HOGAN.

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Evelyn Varden was last seen in New York as Ethel Chichester in "Peg o' My Heart" at the Lyric Theater. Before that she was seen here in "The Nest Egg," with Zelda Sears and with May Robson in "The Clever Woman." Last Summer she was leading woman of the Manhattan Stock company in Dayton, O., and is now in Somerville, Mass., at the head of the stock company there, and scoring a great success.

McHENRY PLAYERS, OTTAWA

OTTAWA, ONT. (*Special*).—The stock season inaugurated by the Frances McHenry Players at the Dominion Theater, Ottawa, promises to put up a record. Miss McHenry is the youngest woman in the world operating a theater. She has rented the house, engaged the company to suit her ideals, and personally superintends every detail, business and artistic, besides playing leads herself. Despite the adverse opinion of many she opened in "An Englishman's Home," and proved her managerial aptitude by giving the Ottawa playgoers what appealed to them. Miss McHenry also presented a Scotch comedy and that was rewarded by excellent business and the approbation of the entire city. She is the first stock manager to supply the audience with tea and coffee between the acts on the lines inaugurated by Mr. Winthrop Ames, and a special military night is given each week with extra features in the way of music, vocal and instrumental. DU BE.

STOCK OPENINGS

Olly Logsdon opened her own stock company at the Newell Theater, White Plains, N. Y., May 17, in "Bought and Paid For," with "Family Cupboard," "To-day," and "Mrs. Wiggs of the Cabbage Patch" to follow. Robert Le Sueur and Marguerite Starr are the leads; Hardie Meakin, Gladys Wilcox, and Adrian Rosley are in the cast.

The Bastable Theater of Syracuse, N. Y., opened a Summer season of stock May 10. The plan is to present Weber and Fields's productions. Some of the plays announced are "The Jolly Bachelors," "Tillie's Nightmare," "The Girl Behind the Counter," "Old Dutch," "Hanky Panky," and "Holty-Toity."

The Empire Theater, at Stevens Point, Wis., under the management of A. N. Sprofka, opened its doors to the people of Stevens Point, Wis., Monday, May 17, with the Dougherty Stock company. The house on the ground floor seats about eight hundred. Mr. Sprofka is ready to book plays for next season.

The Lewis-Parmenter Players, under the management of Parmenter and Moore, opened a Summer engagement at the International Theater, Niagara Falls, N. Y., May 24, in "Bought and Paid For," to be followed by "Officer 666." The company includes, aside from Mr. Parmenter and Mr. Moore, Miss Virginia Perry, Miss Susanne Morgan, Miss Kathrin Kennedy, Miss Bijou Washburne, Mr. Ralph Murphy, Mr. Claude Kinball, Mr. Lawrence O'Brine, Fred Worth, and Walter Naylor, director.

Mr. J. P. Goring, manager of the Staub Players, Knoxville, Tenn., has made arrangements with the Bijou Theater management to organize the Bijou Stock company and play that house with regular stock at 10, 15 and 25 cents instead of 50 cents for top prices which prevailed at Staub's "across the street." The entire organization will be practically the same with the exception of the leads, which will be held by two new members, Anna Nichols and Edwin Vail.

POLI BALTIMORE ANNIVERSARY

BALTIMORE (*Special*).—It would have been extremely difficult for the Poli Players to have found a more acceptable play with which to fittingly celebrate their one thousandth consecutive performance in Baltimore than "Seven Keys to Baldpate." It was one of the most emphatic triumphs the Poli company have registered during their long stay here. Arthur Van Buren had the role of the novelist, and it proved to be one of the best light comedy parts he has yet given us. Grace Huff was entrusted with the Adventuress and, although the part is a minor one, she raised it considerably above the others by some exceptionally good acting. Hugh Dillman again placed a finished and particularly well studied characterization to his credit. Forrest Orr, Edna Hibbard, Joseph Sweeney, Burke Clarke, and Georgia Woodthrope each contributed not a little to the unusual success which attended this production. The audiences filled the house at every performance, the box-office being compelled to close down several times during the week. The production reflected great credit on the local organization, as their work stood up well in comparison with the original company seen here earlier in the season. The staging was particularly good, and Arthur Hoyt is to be complimented upon his artistic effects. Current week, "When We Were Twenty-one."

I. B. KREIS.

STOCKS IN BUFFALO

BUFFALO, N. Y. (*Special*).—The Bonstelle company at the Star, May 17-22, charmed large audiences in "Kitty MacKay," "Seven Keys to Baldpate," week of May 24.

"The Yellow Ticket" was the offering of the Adele Blood company at the Teck, May 17-22, and was well received. "The Ghost Breaker," week of May 24.

Dallas Anderson, who will be Maude Adams's leading man next season, has arrived in Buffalo to join the Adele Blood company at the Teck Theater. Mr. Anderson will be cast in important parts during Miss Blood's season at the Teck, remaining with her until August, when he will join Miss Adams for a forty-week tour.

BARKER.

STOCKS CLOSED

The Permanent Stock at the Bradford, Pa., Theater, closed May 1. Manager C. W. Lawford completes his sixth year of management.

The Auditorium Stock company, of Kansas City, closed May 1. Henry Crosby and wife (Mabel Dillingham), and their daughter, will spend the Summer at their cottage in Saco, Maine.

STOCK NOTES

Edith Campbell Walker goes to the Orpheum Stock company, Montreal, for second business.

Miss Florence Bell and her husband leave the Empress Stock company in Tacoma to go into vaudeville. Miss Bell has been seen over 900 times in Tacoma.

George Nolan Leary, who returned recently from a tour of Australia and New Zealand, is playing juveniles with May Buckley and Jack Halliday at the Park Theater, Youngstown, O.

Manager Newman, of the Grand, Elgin, Ill., has abandoned vaudeville and will present the Sherman Players first four days of the week and feature films the last half. "The Christian" was the offering May 23-26. "The Clansman," May 30-June 2. The leading lady is Miss Nila Mack.

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MACKAY-KEMBLE PLAYERS

Direction CLARK BROWN

HAMILTON CANADA

NOEL TRAVERS—IRENE DOUGLAS

Casino Theatre Brooklyn, N. Y.

Evelyn Watson

Marya Varenka in "The Yellow Ticket"

Academy of Music Fall River, Mass.

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In Memoriam

HUGHES, HARRY A.—In sad and loving remembrance of my dear husband who died in Philadelphia, May 26th, 1914.
MARY A. HUGHES.

DEATHS

CHESTER LEE, son of Carolyn Lee, died in Paso, Texas, May 12, of tuberculosis.

PHILIP GILMORE, for many years stage-manager of the Majestic Theater, Elmira, N. Y., died March 26. Interment was in that city.

ENID MAY JACKSON, formerly leading woman of the Gayety Stock company in Hoboken, N. J., buried her mother in that city April 24.

MRS. HENRY RIGNEY, mother of Jack Rigney, died at her home, Goshen, Ind., May 3, at the age of seventy-three.

CHARLES H. BUNTING, manager of the Lyceum Theater, at Mystic, Conn., died on Tuesday at his home in that city, in his forty-eighth year. He was born at Potter Hill, R. I.

MRS. ANNA CAULFIELD, known on the stage as Anna Driver, died suddenly on April 29 of acute indigestion in the Hotel Normandie. She was thirty-nine years old. Mrs. Caulfield was the tough girl in the original production of "Hogan's Alley." She is survived by her husband, Ward M. Caulfield, and a fourteen-year-old son.

FRED'K W. BAILEY, well-known theatrical manager and author, died at his residence, 312 East Thirty-third Street, May 3, after a two years' illness, aged sixty-nine years. Mr. Bailey was manager of Joseph Murphy, Deaman Thompson, and Kate Claxton at different periods, and lately with several burlesque companies.

JANE B. JACOB, widow of the late Rev. W. H. Jacob, of the Episcopal diocese of Los Angeles, died on March 12, at her home, 806 North Chicago Street, Los Angeles. She leaves one daughter, Rose C. Garden, wife of Captain Douglas H. Garden (*Henry Douglas*), who is now a prisoner of war in Germany.

WILLIAM G. BECK, Jr., died at his home, 1119 Clinton Street, Portland, Ore., March 27, of heart failure. Apparently in the best of health on arising Saturday morning, a sudden attack proved fatal. Mr. Beck had many friends in the theatrical business, having married Louise Foster (formerly Mrs. J. M. Stout), Oct. 19, 1914.

FREDERIC PENNEY (known to the stage as Frederic G. Reynolds) died March 18 in Chicago, and was buried in Mt. Auburn Cemetery. He was a capable actor, and had many friends in the theatrical profession. He was the nephew of Frank W. Penney, of Cleveland, O. His widow Lorraine and his mother, Mrs. Etta Reynolds, survive him.

George C. Staley, forty-five years old, dropped dead on the evening of April 8 in his dressing room in the Hippodrome Theater, Bayonne, N. J., while making up for the part of Old Billy in the road company of "The Trail of the Lonesome Pine." The cause of his death was heart disease, as was the case of his predecessor, John Fay Palmer, who fell dead during a performance in Trenton.

COLONEL ROBERT B. WOOLFOLK, father of Mrs. Harry Clay Blaney, died April 22 at Mr. and Mrs. Blaney's country home at Centre Moriches, Long Island, following a stroke of apoplexy, aged eighty-five years. Until his retirement some seven years ago, Colonel Woolfolk was a well-known railroad man in Chicago. He was affectionately known as "Daddy Woolfolk" by many members of the theatrical profession, who will be grieved to hear of his death.

MARIO LAMBARDI, whose end came with as dramatic unexpectedness as any in the many operas he staged during the forty-five years of his active career, was stricken with apoplexy in Portland, Ore., while playing a game of pool April 21, and died the following morning. He was buried with impressive music and ceremony the day after. His company, and the material accumulation of his many years of labor, consisting of equipment for forty or fifty operas, remain in Portland.

FLORUS HAMNET FROST, theatrical manager, died at his home in Malden, Mass., March 5, after suffering for over a year from inflammatory rheumatism. He was well known in Canada and the United States as manager of the Frost and Fanshawe company and the Frost Stock company. For the past few years he has appeared mostly at schools and colleges with trained birds and animals as an educational feature, known as Hamnet's Bird Show." He was then known as "Professor F. Hamnet."

MRS. INA GOLDSMITH, a member of the Lytell-Vaughan Stock company, playing a Summer engagement at Harmanus Bleecker Hall, Albany, N. Y., died at her home in Albany, May 5, a victim of cancer and lung trouble. Mrs. Goldsmith was about fifty-five years of age, and had a long career on the stage, both in the United States and England. She had been a member of the Sothern-Marlowe company. Mrs. Goldsmith is survived by one son, whose home is in London, England.

LONG.—A day before the closing of the season, Frank E. Long, for years manager and owner of the Frank E. Long Stock company, was stricken with paralysis while playing at Winona, Minn. He was taken to his home in Minneapolis, where on Monday, May 17, he died. He started his theatrical career with Billy and Ella Marble. He was with the Robert Ransom company for a number of years and the Beach and Bowers's Minstrels. Mr. Long and Bobby Beach were the end men, and Otis Bowers the interlocutor. Later, he organized the Frank E. Long Stock company, which organization toured the Middle West for twenty years. He was buried at Austin, Minn. He leaves, besides his widow, Mrs. Frank E. Long, two sisters, and a brother.

NEW THEATERS

Decatur, Ill., is to have a new theater for the legitimate. It will seat 1,000 people.

The Olympic, the new $36,000 playhouse in Altoona, Pa., opens May 29. Ground was broken last week for Altoona's $50,000 Strand.

Work is progressing very favorably on the new Hippodrome at St. Catharines, Ont., which is expected to open about April 1.

A new theater, the Dryfus, to cost $90,000, will be erected the coming Summer in Lafayette, Ind. Seating capacity, 1,200.

J. T. Petersen, Geneva, Ill., is going ahead with plans for the erection of a two-story theater and business block at Geneva, Ill.

The Alcazar, a new picture show house, seating 728 people, costing $25,000, opened in Chattanooga, Tenn., Sept. 21.

The Crystal, Dundee, Ill., was opened April 12 with August Cook as manager. It is up-to-date and seats 450 people.

The new theater in Manchester, N. H., is being rushed to completion under the direction of its owner, Victor Charas. It will be thoroughly modern in all of its appointments.

H. B. Farge is also erecting a new moving picture theater at Geneva, Ill., which will have a seating capacity of about 900. Mr. Farge has not as yet signed a lease of the motion picture house to any film company.

The Maryland, Hagerstown's sumptuous playhouse, opened in that city May 10. Public officials participated and made speeches, and the whole town turned out to the attractions, which consisted of rattling vaudeville.

The new Star Theater, just completed in Leesburg, Fla., and one of Florida's finest and most up-to-date opera houses and movies, under Mr. Booth's management, will control the entire business here in future.

At the corner of East Avenue and Chestnut Street, Rochester, N. Y., a new theater, the Regent, has been erected. The theater has been artistically decorated, interior and exterior. One feature of the house is a Hope-Jones pipe organ. The theater was opened to the public Nov. 10.

The Colonial Theater at Portsmouth, N. H., built for Gray and McDonough, was designed by Ashton and Huntress, of Lawrence, Mass., and is not only a decided addition to the city as a public building, but it has been pronounced by experts to be one of the most modern theaters in New England.

The Oregon Supreme Court has decided that the city of Portland may legally use the Market Block, intended originally for a public market, for the site of a public auditorium, for the erection of which the city two years ago voted $600,000.

Garman's Opera House, Bellefonte, Pa., has been finished over for the season. The front and lobby of the theater has all been remodeled and mirrored throughout, and magnificent bevelled plate glass doors placed at the entrances. Manager Will Garman contemplates giving high-class moving pictures.

The White Theater, the new playhouse of Fresno, Cal., erected at a cost of $150,000, is completed. Robert Banton is manager. The seating capacity is fourteen hundred and John Cort is presenting the attractions.

The Palace is the new theater at Ft. Wayne, Ind. It opened Jan. 25. Governor Ralston making the dedication speech. The house cost $200,000. Vaudeville, under bookings by the B. F. Keith interests, will be played.

The Century Theater at Jackson, Miss., which until recently, had been under lease to Ehrlich Brothers and Coleman, is being entirely remodeled, with special plans for the comfort of the actor and the public, the present owners being the new managers.

The Palace Hippodrome, to be devoted to vaudeville at popular prices, will be erected in Milwaukee in the coming Spring. It will cost $250,000, and have a capacity of 3,000 seats. New York, Chicago, and Milwaukee capitalists are financing the proposition.

Henry A. and Walter Rosenberg have purchased a site in Asbury Park, N. J., on which they will begin the erection of a modern theater to be completed about the middle of June next. The house will have a seating capacity of 2,500.

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READING CRITIC UPHELD

Francis MacMillan Loses Suit Against Critic Who Called Him "Mimic"

A verdict for the defendant was returned at Reading, Pa., last week in the suit of Francis MacMillan, violinist, against the Reading Printing Company, publishers of the *News-Times*, morning, and *Telegram*, afternoon, asking $10,000 damages for alleged injury to his reputation caused by the publication of a criticism of his performance at a concert in that city last December.

In the review it was stated that Mr. MacMillan "mimicked the mannerisms of a well-known violinist."

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NEW DRAM. EDITOR FOR "PRESS"

Hamilton Owens, at present Sunday editor of the *New York Press*, will be shifted to the dramatic department of that newspaper when its Sunday edition is changed to a 1-cent paper.

CHICAGO

Laurette Taylor in London—Plans for Three New Plays Here, Beginning Christmas Week

CHICAGO, May 25 (*Special*). — It is several weeks and a number of hot days, and then some chilly evenings, with frosts and snows! maybe, to Christmas next. But the news is just out that George C. Tyler is to bring Miss Laurette Taylor back home, and, associated with Klaw and Erlanger, will present Miss Taylor in three new plays, starting Dec. 27, at the Blackstone. The plays are by J. Hartley Manners.

The first of the three plays to be shown in Chicago is called "Happiness," and is a three-act elaboration of a sketch produced by Miss Taylor at a special matinee last year in New York.

The next play is "The Wooing of Eve."—"and," explains Mr. Tyler, "it could appropriately be called 'Laurette Taylor in London.' It is Mr. Manners's footlighting, at her suggestion, of some of her own adventures in the English capital while playing 'Peg o' My Heart.' Of course, these happenings have been woven into drama; but I am safe in calling the play biographical, so far as it concerns her and her part."

The third play has not been given a title, although it is virtually complete. It will be, according to Mr. Tyler, "cheerly a vehicle for Miss Taylor's talents. In it she will act six parts of wide variety. She expressed a wish to do something of the kind when she was last under my management in 'Alias Jimmy Valentine.' When she reached London, a year ago, she saw 'My Lady's Dress,' and that play—a great hit there—decided her to have Mr. Manners go ahead with the 'protean' scheme."

Mr. Tyler will take up quarters in the Blackstone in November, six weeks before the start of Miss Taylor's engagement, and will then produce for George Arliss Louis N. Parker's new play called "The Aristocrat." It was in Chicago, just four years ago, that Mr. Arliss played the eleven weeks' engagement at the Grand Opera House.

In a cable from Miss Taylor to Mr. Tyler, referring to her return, and the plays enumerated, are these words: "Make it definite about three plays, irrespectively of the success of any one. I have enough money to make it unnecessary for me to bore myself to death by playing one part uninterruptedly."

The Frohman-Belasco revival of "A Celebrated Case," with N. C. Goodwin and Otis Skinner, is not to be brought to this city.

Pavlowa's manager, Max Rabinoff, says that he is in negotiation with three stars of the Chicago Grand Opera company for next season—Tetrazini, Mazzie Teyte, and Mary Garden. His scheme for the Russian dancer's next season has to do not only with ballet but with opera and pantomime also.

"Pee o' My Heart," Peggy O'Neil, second week, at the Cort; "The Song Bird," Jane Cowl, fifth week, Grand Opera House. To be followed Sunday night, May 30, by "Beverly's Balance"; Miss Anglin. "The Shadow"; Ethel Barrymore, fourth week, Blackstone. "Moloch," Holbrook Blinn's company, second week, Powers's. "The Lady in Red," Valli Valli, second week, Princess.

"Along Came Ruth," fifth week, Olympic. "Dancing Around," sixth and final week, Garrick, followed May 30 by "All Over Town."

The production of "The Birth of a Nation," photoplay, has been prohibited here by Mayor Thompson, and the Illinois Theater, in consequence, remains dark.

BEVERLY BOYD.

PITTSBURGH

PITTSBURGH (*Special*). — Every theater here has closed its regular season, which gives motion pictures full sway. There is a rumor afoot that the Duquesne is to open with stock, but this has not been confirmed. Pittsburgh is certainly in need of a Summer season of stock. The Duquesne was handsomely redecorated a few months ago, but has remained dark all the while.

The Barnum and Bailey Circus gave four performances during its two-day visit in East Liberty May 19, 20. "The Spoilers" is in its fourth week at the Nixon (photoplay), and probably will rival the Kellermann pictures, which ran here twelve weeks last season. The screen production of "Cabiria" is also in its fourth week at the Miles. The Alvin is the latest house to go over to motion pictures.

"The Eternal City" begins its return engagement May 24, featuring Pauline Frederick, the new Davis, and Elsie Janis in "Betty," and Weber and Fields May 17-22 in motion pictures. The screen at the Grand showed Weber and Fields and "The Carpet from Bagdad" the same week. The Sheridan Square continues in photoplay. The Lyceum goes into the movie game, beginning May 31, when the Sir Douglas Mawson Antarctic pictures will be shown.

D. J. FACHINER.

HALIFAX, N. S.

HALIFAX, N. S. (*Special*). — The Academy Players of Halifax, N. S., closed their third season in that city May 8. The company was the recipient of flowers and other presents, and given a sincere god-speed. Irene Summerley left next day for St. Paul to play in stock; Martin Woodworth goes into the Vaudeville Glaser forces, Detroit; Charles Bowen joins the Bon Groef Players; Alice Baker, Dorothy West, Edmund Abbey, John Junior, Frank Dawson, and David Munro have gone to New York. Sidney Toler, who has given 750 performances in Halifax, remains, having an interest in the Manhattan Opera company, which opened May 11 in "Naughty Marietta," and played to S. R. O. Florence Webber captivated in the title-role, and Nella Brown, Tom Barry, Thornton Urquhart, and Edward Beck made particular hits. Howard Collins is the musical director, and George Lord the stage director.

JAMES W. POWER.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*). — Barrow Howard Players presented "Blindness of Virtue" at the Olive Theater week May 17. "The Rainbow," May 20; "Four Ghost Breakers" underlined; business good. Capital Beach opened May 22, Manager Behrens, Olive Theater, was defeated for re-election of mayor of city; Sunday amusements also defeated.

V. E. FRIEND.

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BIG EVENTS IN NEW HAVEN

NEW HAVEN, CONN. (*Special*). — James K. Hackett appeared at the Shubert Theater May 17, for a three days' engagement in the new play in four acts, entitled "Craig Kennedy." The piece is founded on Arthur B. Reeve's famous detective stories of "The Bannock Mystery," and Mr. Hackett played the part of a scientific detective.

After a successful premiere at Atlantic City, George Nash appeared in a new four-act comedy by Martha Morton, entitled "The Three of Hearts," May 20. Miss Blanche Yurka, a local stock favorite, was a member of the cast, and others included Julia Hay, Ethel Winthrop, Sylvester Ladd, William Devereux, Robert Rogers, and Cecil Magnus. After the local showing it was taken to Boston for a Summer run.

Julia Sanderson, Donald Brian, and Joseph Cawthorne in "The Girl from Utah" May 21, 22.

The Greek classic, "Iphegenia in Tauris," by Granville Barker and his splendid company, an account of which, including the cast, appeared in THE MIRROR last week, given in Yale Bowl May 15, is one of the events of the season to be pleasantly remembered. The play was presented under conditions resembling as nearly as possible those of the fifth century. It was remarkable that the voices from the stage were distinctly heard all over the Bowl, which was filled by 10,000 people. The costumes were correct and artistic. Professor David Stanley Smith, of the Yale School of Music, arranged the music, and although practically nothing remained of the old Greek music as a guide, Professor Smith's compositions were another of the many features of the performance perfectly fitting into each other.

Plans are being made by the association to have the piece repeated at some future time, and other events of a similar nature will be staged in the mammoth stadium.

The new Gordon Theater is nearing completion, and will be ready for the opening Sept. 15. High class, two-a-day vaudeville, will be the policy at this house. Daniel B. Brown, of Hillhouse Avenue, is erecting a new moving picture theater on Dixwell Avenue.

According to the present plans, the Grand Opera House, which was recently destroyed by fire, will be rebuilt this Summer, and open Sept. 20 as one of the theaters on the Columbia Burlesque Wheel.

The Lawrence Theater is a new moving picture theater on Lawrence Street, which has been opened by M. F. Hessler. Savin Rock and the White City opened its Summer season May 22 with a number of new concessions. Poli's Bijou Theater has installed a new $25,000 cheracleio, and a Summer policy of feature pictures replaced split-week vaudeville May 10.

DANIEL WEBSTER DELANO, JR.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—John Drew reappeared May 17 at the Columbia in "Rosemary," and was given a hearty welcome. The Alcazar has Kolb and Dill for the seventh week in "This Way Out." "Bart" is doing well at the Cort, Miss Haine being the star. Pavlowa again at the Cort May 24. The Orpheum has another high-class bill. Emma Carus is back, and Lew Dockstader is in his second week. The Empress has a good bill, which includes Martin, Mrs. Louis James, New Nestor, and his Nine Sweethearts, Japanese Wrestlers, and others. Pantages gave Maude Leone in Willard Mack's "Inside Stuff" and good vaudeville. At the Hippodrome "Our Boys in Blue." Lionel Barrymore was featured in the film, "The Curious Conduct of Judge Legarde." The Wigwam offered "The Chorus Lady." Florence Oakley as the star. Boston Symphony is playing at the Exposition. The Minneapolis Band will follow, and Sousa comes later.

Raymond Hitchcock is here viewing the Exposition. Arthur C. Bisto, sole owner of many plays, is here with his wife, known on the stage as Retha Williams.

The San Francisco Theatrical Managers' Association adopted appropriate resolutions on the death of Charles Frohman, and wired the same to his family in New York.

A day that will be long remembered, as we go to outlook at this writing, will be May 27, which is already billed as Multi-Millionaire Home Day at the Exposition. Every proprietor of a home attraction is in the move. The bill as it has been prepared leaves Tody Hamilton and Jack Haverly in the tack stretches. Every adjective of superlative degree has been commandeered to give the public an idea of the stupendous, bewildering, mastodonic, bewitching, startling, weird, and wonderful aggregation of attractions that will make up the programme for the day. A wedding in the skies will be one of the novelties. For the pioneer, an old fiddler's contest. There will be mysteries of the earth and the air, and forty bands of music will add to the harmless of noise and the scenic splendors.

A. T. BARNETT.

DETROIT

DETROIT, MICH. (*Special*).—"All Over Town" received a cordial reception at the Garrick Theater May 17. Mr. Santley is happily placed in the center of a well-balanced company, which includes dainty Marie Flynn, Walter Jones, and Roy Atwell. "Maid in America" current week. Christie MacDonald in "Sweethearts," was the offering at the Detroit Opera House May 17-22. Miss Anglin in "Beverly's Balance" May 23-29.

At the Temple, May 17-23, the headliner honors were about equally divided between Ray Samuels, Beatrice Herford, and the Alexander Kids. Lew Fistel's "1916 Cabaret Revue" headed the bill at Miles Theater week May 17. Burlesque was represented in Detroit week May 16 by "The College Girls" at the Gayety Theater, and "The Charming Widows" at the Cadillac.

Among the more pretentious moving picture offerings in Detroit week May 16 might be mentioned: Mary Pickford in "Pauchon," at the Cricket; "At the Washington," "The Carpet from Bagdad" at the Majestic, the "Clemenceau Case" at the Broadway Strand.

ELTY A. MARONI.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—For the closing week of the season the Temple has provided a well-rounded and entertaining vaudeville bill. Alice Lloyd, the English singing comedienne, whose popularity with Temple audiences is unquestioned, is the "headliner." Other acts on the programme were well received.

Kitty Edwards and her four escorts were welcomed at every performance at the Family, where they held the headline position week May 17. The act which they presented consisted of singing and dancing, with many changes of costume in one, originally produced in France, where Miss Edwards was at the time the war broke out.

Nearly all of the moving picture shows opened May 9, after a three years' fight, by the decision of the Supreme Court of this city. Ten cents is the admission on Sunday, and 5 cents on other days.

"BOB" HOGAN.

HARTFORD

HARTFORD, CONN. (*Special*). — Forbes-Robertson, supported by his excellent company, appeared in Hartford at Parson's Theater May 20, 21, and twice on Saturday, May 22. "The Passing of the Third Floor Back," "The Light That Failed," and "Hamlet" were the attractions. The theater was well filled at each performance, and Sir Forbes was given many curtain calls. Ian Robertson was a member of the supporting cast.

James K. Hackett presented at Parson's "Craig Kennedy" May 24-27. "Twilight Sleep" will be seen May 28 and "The Girl from Utah," two performances, May 29. Parson's Theater closes for the season with the last named. In previous years an excellent stock company has held the boards at Parson's during the Summer months, but owing to the increased theatrical competition this will not be the case this year. The house will remain closed until the latter part of August.

The Grand (burlesque) Theater closed for the season May 8. No attractions during the Summer. Next season productions will be changed only once a week, instead of twice as heretofore. This house plays the Columbia Circuit attractions.

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ATLANTIC CITY

First Time of "The Three of Hearts" Promises Success—Cort's Opening

ATLANTIC CITY, N. J., (Special). — George Nash appeared at the Apollo May 17 in his first starring vehicle, "The Three of Hearts," a dramatization by Martha Morton of Harold MacGrath's novel, "Hearts and Masks." Mr. Nash scored solidly before a packed house the opening night, and no doubt will fill all expectations of the Shuberts, who effected his elevation to stardom.

Mr. Nash plays Harry Hamilton, who falls in love with Grace Maythorne, who is bestowing most of her attentions upon Dick Comstock, son of a widow, whom Hamilton had wooed before her marriage. As the play develops, Comstock proves to be a petty thief, robbing all who offer him their hospitality. He makes Miss Maythorne a present of a lavalier, which he has stolen from a society girl. Hamilton, in order to save Miss Maythorne and the Widow Comstock from disgrace, persuades the police to give up their search by promising them that he personally will be responsible for the return of the jewels. Hamilton's endeavors in behalf of the young man meet with success with the help of his secretary, an ex-convict. But that night at a dance young Comstock, who is the escort of Miss Maythorne, again becomes active by robbing two ladies. An alarm is given. Hamilton again tries to save the young man for the sake of Miss Maythorne, and in so doing gets in an uncomfortable position himself. Things are finally patched up—the happy end, of course, as usual.

Nash had the house with him all through the play, and proved himself worthy of the title bestowed upon him by the producers. Blanche Yurka as Mrs. Comstock was the most pleasing artist she always is, while Julia May as Grace Maythorne won the hearts of all the men present. Schuyler Ladd, Robert Rogers, Arthur L. Coulter, Ralph Collier, and Laurence L. O'Brien are in the cast.

"The Three of Hearts" opens at the Adelphi, Philadelphia, May 24.

"Under Fire," a new play, with William Courtenay, was presented at the Apollo May 24 by Selwyn and company. It is from the pen of Rol Cooper Megrue.

John Murphy and his blackface aggregation started their Summer engagement of minstrelsy on the Steel Pier May 22. The New Nixon Theater will reopen May 31 with Victor Herbert's operetta, "Sweethearts," with Christie MacDonald. Victor Herbert will lead the orchestra opening night. The Nixon has been dark for about six weeks.

The first meeting of the Sane Sunday Amusement League was held at the Apollo May 20. The movement to abolish the antique Sunday blue laws which now prevail was emphatically indorsed by the meeting. It looks as if Atlantic City would see "Sane Sunday Amusement" before many months have passed.

The Cort Theater, formerly the Savoy, had its opening May 24, when McIntyre and Heath were seen in "The Ham Tree." There was much speculation several weeks ago as to the future of this house, and the announcement that John Cort and Ben Harris had leased the house for five years caused much satisfaction among local theatergoers. The house occupies one of the choicest spots on the Boardwalk, and has been thoroughly redecorated and remodeled at great expense, and presents a pretty picture. The house will be under the management of Mr. Harris, who is well versed in Atlantic City amusements, and has a great many friends here. The opening night found many notables in attendance, and Mr. John Cort entertained a party of fifty New York friends.

The Lubin company of comedians, headed by Billy Reeves and May Hotely, has arrived here, and will remain until October. Atlantic City landscape will be used as a setting for a special comedy series.

Arthur Johnson, of picture fame, is to be seen daily enjoying the Boardwalk, which indicates improvement in his condition, recently announced as precarious.

"Diplomacy" at the Apollo May 21, 22. The Apollo announces the Ziegfeld "Follies of 1915" week June 7, and a new Wood production, "I Want Money," week May 31. Atlantic City's second annual carnival will be held June 24, 25.

The New Nixon will reopen in a few weeks. Harry Brown, Sr., will be retained as resident-manager, contrary to reports otherwise. Harry Brown, Jr., has severed connections with this house.

The Hotel Dunlop cafe is offering the only vaudeville in town to capacity business, eight acts being offered. R. C. KELLEY.

BALTIMORE

"Here's a State of Things," Advance in Prices Improves Business—Three Houses Open

BALTIMORE, May 25 (Special).—We took occasion to say a few weeks ago that the rather slim patronage accorded the Aborn productions at Ford's might be due to the low prices in vogue, stating that the productions were easily worth $1.50, and venturing so far as to say that we believed that a higher scale would prove productive of better results. Since then the management have increased the prices at night, and we are delighted to find that our opinions were correct. The revival of "The Mikado" last week was greeted by splendid houses and the audiences were most enthusiastic. The production as regards scenic effects and costuming suffered not at all in comparison with the splendid revival made a few years ago. Helen Morrill made a delightful Yum-Yum, both vocally and histrionically. Harold Blake was the Nanki-Poo, and gave an extremely satisfying performance. Phil Branson, Edith Bradford, Jayne Herbert, and James Stevens were among the players who had much to do with the success of the piece. This week, "Erminie." The local public seems more inclined toward the older operas, and encouraged by the increased box-office receipts for "Robin Hood" and "The Mikado," the management plans a series of the older works.

Keith's Maryland Theater closed the most successful season in the history of the house, May 22. The Colonial has also closed its doors, and will reopen early in August with a preliminary stock season with Cecil Spooner. The Garden, Ford's, and Poli's are now the only houses offering legitimate attractions. J. B. KAMS.

CINCINNATI

CINCINNATI (Special).—The item of principal interest for the week May 16 is the performance of "The Trojan Women," by the Chicago Little Theater company at the Walnut for two performances May 17, which were given before large audiences. Concerning this we quote from the bulletin issued by the Drama League: "In the performance of 'The Trojan Women,' by Euripides, a very exquisite *mise en scene* has been provided, and the entire production in the matter of scenery and lighting is most effective. The translation is by Professor Gilbert Murray, and his poetry which has a rare charm, and seems entirely unlike a translation, is rendered with perfect understanding. The company imparts more action than is usually the custom in producing Greek plays. The Chicago Little Theater company, which does not permit of the names of the actors being given on the programme, enacts the tragedy in a fashion which entirely identifies each performer with his or her part. Usually at a Greek play one gets the impression that the performers are entirely external to their parts. The result in this case is entirely artistic and satisfying." The appearance of the Chicago Little Theater company, and especially in this play, was one of the brilliant events in a season now closed. In no company for several seasons have we heard so many beautiful voices, and in no production have we seen such remarkable and impressive and at the same time simple lighting effects. When we learned that the highest salary paid any member of this company in the past two seasons has been $16.50 a week, and when we know that nearly all of the members have their living to make out of these performances, we begin to realise that there is such a thing as the uplift of the drama aside from commercial desires, and that "art for art's sake" is not a myth in this period. This also looks as if it were the real nucleus, the true beginning, of the municipal theater.

May 16 also inaugurated the last week of the regular season at Keith's. Long Tack Sam and his company of eight Chinese entertainers were the headliners. William Murphy and Blanche Nichols, Toby Claude in her repertoire, Harrison Brockbank in "The Drummer of the Seventy-sixth," Lyons and Yosco, James Cullen, Rae Ellmore Hall, and the Rosa Valerio Six made up one of the best bills of the entire season. The following week Summer vaudeville at 10 cents begins.

Chester Park is now under full swing for the season. The bill at the Vandeville Theater for week May 16 included the Larcomians, Jonathan, Marneen Four, Jimmie Pease, and the Imperial Japs. The Lagoon has also opened for the season. Feature films, with many prominent stars, are advertised for the Strand, the Grand Opera House, Orpheum, Alhambra, Casino, Metropolitan, Hippodrome, and Lubins.

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SHAKESPEARE BY AMATEURS

DENVER (Special). — The Bungalow Theater, devoted entirely to the production of Shakespearean plays by amateurs, is now playing "All's Well That Ends Well." This is the twentieth Shakespearean play given, and it is the intention of Manager George S. Swarts to produce the entire number. "Pericles" is in preparation.

The late programme for the week was very good, with Nance O'Neil in "Princess Romanoff," and Ethel Clayton in "The College Widow." "Clothes," a play new to Denver, was given by the Denham Players May 16-22. Mary Boland, Carl Anthony, and Vera Finlay appeared to excellent advantage. "A Man's World" week May 23.

"A Trip to Paris," a burlesque offering, with Rube Welch at the Tabor Grand May 16-22, played to capacity all week. Burlesque is a novelty here. Sousa's Band at the Auditorium May 16 was well patronized. "The Boss," with Holbrook Blinn and Alice Brady, screen production, at the Broadway May 24. The Empress Theater closed indefinitely after the Sunday performances May 16. DICKSON TITUS.

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WASHINGTON

A New Prima Donna—Stock, Vaudeville—Decision in "The Beauty Shop" Case

WASHINGTON, D. C. (*Special*). — The Aborn Opera company, for the fourth week of their engagement here, achieved a popular success in the presentation of "The Man Who Owns Broadway." Robinson Newbold was again the star of the week as Sidney Lyons, the Hitchcock part in the production. Excellent support in the praiseworthy performance was rendered by Theodore Martin, Nelson Riley, Eileen Castles, William Pruette, Jr., Dixie Blair, Leonore Beck, and Inez Haur.

"The Mikado" is the current week's production with a new visiting Aborn company, headed by the favorite comedian, Frank Deshon, as Koko. The Aborns' operas to be presented for continuous weeks include "Erminie," May 31; "The Fortune Teller," June 7; "Patience," June 14, and "Iolanthe," June 21.

During the past week the Columbia Musical company, at the Columbia, scored another distinct success in the presentation of "The Firefly," which introduced to Washington audiences a new leading prima donna in the operatic title-role, Peggy Wood, who achieved instantaneously a notably strong personal and singing success. Miss Wood succeeds Elinore Henry, who is obliged by her physician's direction to retire for a while from actual work. The current week's offering is "The Girl of My Dreams," which has a crowded opening with a big charity benefit, with other nights of the week interested in benefits largely sold. "Mlle. Modiste" is in preparation.

The Poli Players at Poli's were seen to good advantage the past week in "Green Stockings," with Margot Gilbert in the rôle of Cecelia Faraday, Albert Roscoe shared honors in the leading male, with Helen Tracy delightfully perfect and artistic.

Manager Louis J. Fosse received instructions from S. Z. Poli for the closing of Poli's theater in Washington during the funeral services of Charles Frohman in New York. The matinee on that day was delayed until after the ceremonies, an hour later. "Polly of the Circus" is the current week's offering.

T. Arthur Smith, the advance ticket broker, handling special events, announces under his control and contract a ten-star concert series to be given at the National next season on ten Friday afternoons. Scale of prices: Ten concerts for $10, at which rate subscribers can obtain the best orchestra seats for a season of musical strength and importance that includes the appearance of Julia Culp, Margaret Ober, and Percy Grainger, Emelio de Gorgoza and Christine Miller, Evan Williams and Olive Kline, Louise Homer, Aretta Gerats and Madame Mineen Stone, Anna Case and Pier Boirn, Francis Ald, Frank La Forge, the Flonzaley Quartette, Ernest Hutchinson, and Ossip Gabrilowitsch.

Harry Jarboe, the popular and well-liked treasurer of the Gayety Burlesque House for the past five years, has been promoted to the responsible position of manager by the directors of the Columbia Burlesque Circuit, with a big chain of theaters in leading cities, to succeed George Peck.

Keith's bill includes Alice Lloyd, the London music hall favorite commedienne, in popular and catchy songs, with other strong leading features in Princess Radjah, George Howell and company in "The Red Fox Trot," the Ward Brothers, Jack Donahue and Alice Marion Stewart in the playlet, "Him and Her"; the Gandsmidts and their Spanish Acting Poodles, Dorothy and Madeline Cameron, English ballerinas, and Juan Cardo and Fritzi. Next season the Keith management promises fashion shows for Spring, Summer, and Fall three times a year, and preparations are already in progress, with May Tully in supreme charge.

Justice Walter I. McCoy, in Equity Division 1, has handed down an opinion embracing ten typewritten pages, dismissing the suit of Philander C. Johnson, a Washington newspaper man and author of a musical comedy, entitled "Dr. Pakewell," brought against Raymond Hitchcock, the comedian and star of "The Beauty Shop," and other prominent theatrical men. An appeal from the decision will be taken to the District Court of Appeals.

JOHN T. WARDE.

PITTSBURGH P. DS. FOREGATHER

PITTSBURGH (*Special*).—The Phile Dramatists of Pittsburgh celebrated their second birthday with a first annual banquet, Saturday evening, May 15, in the ballroom of the Hotel Schenley, at which one hundred men and women students of dramatic art were present. Richard S. Rauh, retiring president of the organization, was toastmaster. The speakers included Arnold W. Rosenthal, the newly-elected president; Charles B. Bregy, dramatic critic of the Pittsburgh *Gazette Times*; W. J. Bahmer, dramatic critic of the Pittsburgh *Post*; J. E. Leslie, dramatic critic of the Pittsburgh *Dispatch*; Allan Davis, playwright; Dr. H. B. Burns, vice-president of the Pittsburgh Drama League center; George Seibel, editor of the *Volksblatt and Freidheits-Freund*, Pittsburgh, and president of the Section of Dramatic Art of the Academy of Science and Art of Pittsburgh, and Miss Eleanor Fitzsimons, of the College Club of Pittsburgh. The evening closed with a burlesque of the more notable plays seen in Pittsburgh during the closed season, including "Diplomacy," "Pygmalion," "Grumpy," "Disraeli," "The Return of Peter Grimm," and "Seven Keys to Baldpate," presented by a delegation of students from the drama school of the Carnegie Institute of Technology.

JAMES WALDO FAWCETT.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—The Bell Family headlined the bill at Shea's, Victor Morley and company presented "A Regular Army Man." Nazimova in "War Brides" is the current attraction.

Patrons of the Gayety, May 17-22, were delighted with "The Tango Queens," with Tom Coyne as leading comedian. "The College Girls" week May 24. For June 7 Manager Ward of the Gayety will offer "Maid in Buffalo," burlesque.

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POLI IN HARTFORD

HARTFORD, CONN. (*Special*).—"Seven Keys to Baldpat," the offering of the Poli Players week of May 17, was very well presented before large and enthusiastic audiences. Harry Hollingsworth and Marguerite Skirvin did very good work in the leading roles; Welba Leslina took the part of an adventuress in convincing style, and John Ellis took that of the corrupt mayor in his usual satisfactory way. All of the other members of the company were up to the standard.

Owing to poor health, Roy Phillips, the very popular juvenile man with the Poli Players, has been obliged to leave the company for an extended vacation. Madeline Mocera, the ingenue, has returned to the company after a prolonged illness. James Thatcher will now manage the Poli Stock company in this city and also that in Washington. Both houses will have resident managers, and by spending the first part of each week at the national capital and the latter part in Hartford, Mr. Thatcher intends to superintend both theaters.

SEYMOUR WEMYSS SMITH.

STOCK NOTES

Dudley Ayres has made such an excellent impression as leading man of the Grand Opera Stock in Brooklyn in the past two months that he has been re-engaged for next season, and returns to that organization when they open in the Fall. Mr. Ayres's work attracted considerable attention, and several excellent offers were made to him before his recent closing, but he preferred to remain in the Grand Opera Stock.

Edwin Evans, recently recovered from an attack of pneumonia, was compelled to cancel a Spring and Summer engagement with the Lang-Miller company in Denver, and is now at his Summer home in Virginia, where he will remain until he and Mrs. Evans (Edith Alward) have completed a sketch for their use in vaudeville.

E. J. Blunkall succeeds Miss Meta Miller as manager of the Auditorium Stock company, Kansas City. Miss Miller's season closes the latter part of the current month with "Her Husband's Wife." Miss Miller will spend the Summer at her home in Milwaukee. Blunkall's lease is for the present and next season.

WEST AND NORTHWEST

SEATTLE (*Special*). — At the Moore "The Passing Show" May 11, 12, under the auspices of the Catholic Betterment League. Metropolitan: Dark. Seattle: Motion pictures. At the Pantages Stuart and vaudeville May 9-15. Empress: Gertrude Barnes and vaudeville. At the Alhambra, Alaska, Clemmer, Colonial, Grand, Liberty, Mission, and Melbourne, motion pictures.

Work is progressing rapidly on the new Pantages Theater, corner of University Street and Third Avenue. The exterior of the building presents a fine appearance.

BENJAMIN F. MESSERVEY.

SPOKANE, WASH. (*Special*). — No actor who has appeared at the Auditorium this season received such an ovation as greeted Guy Bates Post in "Omar, the Tentmaker," at four performances May 10-12.

This, May 15, their last week at the Empress, the Empress Stock company presented "At the Old Cross Roads." Next week, May 17, the company moved to the American Theater. Miss Irene Lorton, the new leading woman, won fresh laurels as Annabelle Thorne. Others who appeared favorably are: Miss Betty Barrows, Leslie Reed, Lee Tyrrell, and James Guilfoyl. "All on Account of Jane" is underlined.

Miss Vivy Le Page, a local girl, made her vaudeville debut at Loew's Theater week May 17. She is the daughter of Mr. and Mrs. A. J. Le Page, of Spokane, and has just returned from Chicago, where she has been studying. Prior to this Miss Le Page was studying in Italy.

That a decision as to the future of the Loew Vaudeville Circuit will be reached shortly is the feeling among local theatrical people. Maurice Oppenheimer, son of the late Moss Oppenheimer, who was heavily interested in the Loew venture, has gone to New York to participate in a conference in regard to the deal with John Considine, surviving member of the old Sullivan and Considine firm. May 1 having passed without a definite cancellation by Mr. Loew of the contract of sale, the belief that the score of theaters affected will be retained by the present management is growing.

W. S. MCCREA.

SAN DIEGO, CAL. (*Special*). — Madame Anna Pavlowa and her talented company gave three performances at the Spreckels Theater May 7, 8, to large houses. Madame Pavlowa was made the guest of honor, and entertained at the Exposition, by Director General H. O. Davis and his wife. The day was set aside by the Exposition officials as Pavlowa Day.

"Brewster's Millions" was given at the Spreckels by the Virginia Brissac Stock company week May 9. John G. Wray was seen in the title-role, and gave a fine performance. Miss Brissac was captivating in the part of Peggy. The great auditorium was filled at every performance.

The Myrtle Vane company, which has been giving a fine line of stock productions at the Empress Theater, has left the city, and the Empress will be the home of the Jacobs Musical Comedy company for a limited engagement. "The Time, the Place and the Girl" May 15. The management announces that the cast will include a company of forty first-class people, among them Drena Mack, prima donna; Hazel Lake, soubrette; Clara Simpson, ingenue; Ray Duncan and O. J. Post, character comedians. The chorus will number twenty handsome girls.

The Mexican Stock company at the Mexican Theater is giving a new production each week, and drawing a great number of tourists as well as a lot of the better class of Spanish citizens. One of the best bills seen in some time was at the Savoy week May 10. Grace La Dell in fancy rifle and pistol shooting, Bothwell Brown and company in "The Serpent of the Nile" was the feature act. The 49 Camp at the Exposition is attracting a lot of people. Pretty Mexican girls are on every hand, and all of the gambling that made California famous can be seen. Vaudeville acts are furnished to liven things up a bit.

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Direction David Belasco

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in "TRILBY"

DOROTHY WEBB
in "A MODERN EVE" Direction Askin and Norris

ANN MURDOCK
Direction CHAS. FROHMAN

CHARLES TROWBRIDGE
in DADDY LONG-LEGS
Direction . . . . . HENRY MILLER

HARRY DODD
"The June Bug" In "Daddy Long Legs"

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Los Angeles 24-29, Frisco 31-June 5.
ALONG Came Ruth (Henry W. Savage): Chgo. April 25—indef.
BARKER, Granville: N.Y.C. 31-June 5.
BARRYMORE, Ethel (Chas. Frohman): Chgo. 3—indef.
BURKE, Billie (Chas. Frohman): Bellingham, Wash. 26, Vancouver, B. C., 27, Victoria 28, 29, Seattle 31-June 2, Portland 3-5.
CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. April 7-June 5.
COBURN Players: Charleston, Ill., 26, Galesburg 27, Decatur 28, 29, Iowa City, Ia., 31, June 1, Ames 2, Grinnell 3, Fairfield 4, Mt. Pleasant 5, Springfield, S. D., 7, Yankton 8, Sioux City, Ia., 9.
COWL, Jane (Oliver Morosco): Chgo. April 25—indef.
DALY, Arnold (Garrick Producing Co.): N.Y.C. April 5—indef.
DREW, John (Chas. Frohman): Frisco 17-29, Oakland 31-June 2, San Jose 3, Stockton 4, Fresno 5.
EVERYWOMAN (Henry W. Savage): Spokane, Wash., 26, 27, Wallace, Ida., 28, Missoula, Mont., 29, Great Falls 30, Anaconda 31.
EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.
FERGUSON, Elsie (Chas. Frohman): Minneapolis 24-29, St. Paul 31-June 5.
FIND the Woman (Messrs. Shubert): Phila. 20-29.
FULL House (H. H. Frazee): N.Y.C. 10—indef.
GREET, Ben, Players (L. M. Goodstadt): Hays, Kan., 27, Topeka 28, Manhattan 29, Lawrence 31, Kansas City, Mo., June 1, St. Louis 3, East St. Louis, Ill., 3, Mt. Carroll 4, Madison, Wis., 5.
GILBERT, Ben, Players (L. M. Goodstadt): Hollins, Va., 26, Lexington 27, Harrisonburg 28, 29, Frederick, Md., 31, Mercersburg, Pa., June 1, Pennsburg 2, Bloomsburg 3, Sleepy Hollow, N. C., 5.
HELP Wanted (Lait and Rafferty): Winona, Wis., 26, Eau Claire 27, Wausau 29.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.
MOLOCH (Klaw and Erlanger): Chgo. 17—indef.
NATURAL Law (John Cort): N.Y.C. April 3—indef.
OMAR the Tentmaker (Tully and Buckland): Seattle 25-26, Aberdeen 27, Portland 28-31, Salem June 1, Albany 2, Corvallis 3, Eugene 4, Ashland 5, Red Bluff, Cal., 7, Sacramento 8, Auburn 9.
ON Trial (Cohan and Harris): N.Y.C. Oct. 16—indef.
PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.
PEG o' My Heart (Oliver Morosco): Chgo. 16—indef.
SHE'S In Again (Ned Wayburn): N.Y.C. 17—indef.
SHE Wants Money (A. H. Woods): Atlantic City, N. J., 31.
SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.
SONG of Songs (A. H. Woods): N.Y.C. Dec. 22—indef.
TELLEGEN, Lou (Messrs. Shubert): N.Y.C. March 17—indef.
T N T (Joseph Brooks): N.Y.C. April 3—indef.
TROJAN Women (Chicago Little Theater Co.): Boulder, Colo., 28, Denver 29.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—indef.
UNCLE Tom's Cabin: Chgo. 17-29.
UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.
WASHINGTON Square Players: N.Y.C. Feb. 19—indef.
WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 4—indef.
WHITE Feather (Wm. A. Brady): Chgo. 2—indef.

TRAVELING STOCK

ANGELL: Natural Bridge, N. Y., 24-29.
BIJOU: Chadbourne, N. C., 24-29.
BRYANT, Billy: Florence, Ind., 24-29.
HILLMAN: Beloit, Kan., 24-29.
SHERMAN Players: Joliet, Ill., 24-29, Elgin 27-29.
SHERMAN Players: Galesburg, Ill., 24-29, Aurora 27-29.
SHOREY, Ethel May: Sherbrooke, Que., Can., 24-26, Norton Mills 27-29.
TRAHERN, Al.: Huntington, L. I., 26, Patchogue 27, Bayshore 28, Sayville 29.

OPERA AND MUSIC

ABORN English Opera Co. (Messrs. Aborn): Balto., April 19—indef.
ABORN English Opera Co. (Messrs. Aborn): Wash., April 26—indef.
DANCING Around (Messrs. Shubert): Chgo., April 18-May 29.
GILBERT and Sullivan Opera Co.: N.Y.C. April 19—indef.
GIRL from Utah (Chas. Frohman): Prov., R. I., 24-26, Worcester, Mass., 27, Hartford, Conn., 28, 29.
MAID in America (Messrs. Shubert): Detroit 24-29.
MODERN Eve (Askin and Norris): N.Y.C. 3—indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.
NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.
ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.
PASSING Review of 1915 (Messrs. Shubert): N.Y.C. 27—indef.
PEASANT Girl (Arthur Hammerstein): N.Y.C. March 2—indef.
SARI (Henry W. Savage): Vinita, Cal., 26, Bakersfield 27, San Diego 29, 29, Los Angeles 30-June 5.
TO-NIGHT'S Night (Messrs. Shubert): Phila. 3—indef.
VAN den Berg-Conger Opera Co.: N.Y.C. 10—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.
RICHARD and Pringle's: (Holland and Filkins): Gillette, Wyo., 26, Edgemont, S. D., 27, Hot Springs 28, Deadwood 29.

CIRCUS

BARNUM and Bailey: Toledo 26, Marion 27, Cleveland, 28, 29.
HUGO Brothers: Des Moines, Ia., 24-26, Knoxville 27, Indianola 28, Charlton 29.
JONES Brothers: Peekskill, N. Y., 26, Tarrytown 27.
RINGLING Brothers: New Haven, Conn., 26, Waterbury 27, Hartford 28, Holyoke, Mass., 29, Boston 31-June 5.

MISCELLANEOUS

GEORGIA Troubadours (Wm. McCabe): Oakley, Kan., 26, Selden 27, Jennings 28, Goodland 29, Hoxie 31, Morland June 1, Hill City 2, Plainville 3, Luray 4, Sylvan Grove 5, Shady Bend 7, Tescott 8, Culver 9.
SOUSA'S Band: Frisco 22-July 24.

LETTER LIST

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WOMEN

Bradshaw, Pauline, Bettina Bruce, Ida Blodgett, Sue Barringer, Frances Brandt.
Corbian, Gertrude, E. M. Carmody.
Dale, Grace Bell, Florence Dillon, Helen Daniels, Eleanor Dockson, Mayne Dupont, Dollie Davis.
Earl, Alma, Katherine Emmett.
Fry, Emma S., Helen Fillmore.
Gilder, Myrtle, Carolyn Gates, Elizabeth Goodall.
Hagen, Margaret, Mrs. Leslie Holdsworth, Maye Hall.
Jefferson, Wm. Mrs., Emma Janvier, Nora Johnson.
Kent, Madelyn T.
London, Nettie, M. La Pierre, Mordon, Florence, Mattie March, Hazel Miller.
North, Ethel.
Owen, Margaret, Nance O'Neil.
Pitt, Margaret, Etta R. Payton.
Rirby, Hattie, Vivi Rodin, Sherwood, Josephine, Ivy Scott.
Turner, Clara, Edith Totten, Ethel Trevor.
Vonnegut, Maurice, Evelyn Walsh, Mme. Wilczek, Zenaide Williams.

MEN

Ayers, Jas. F., Ernest Archer.
Baker, Ed. V., J. W. Burke, Frank Byrne.
Carney, Jas., Walter Clanton, Chas. D. Clark, Wm. Colvin.
Decker, Paul.
Ellis, Robt.
Ferris, Wm., Oscar Figman, Lawrence Farquhar.
Gwynne, Coates, Gordon Gunniss, Earl Gray, Frank Guderian.
Hellman, Ben.
Jenkins, Maurice, Hal. C. Johnson.
King, S. T., J. G. Kelly.
Love, W. L. A., Francis Lenn, Mr. Lawrence, Wm. A. Lamden.
Mellick, Harry, Robt. Millhen, Jas. Mullin, Chas. Montgomery, Jap. B. Mackie, Earl McLellan, J. E. MacGregor.
Quinn, Paul.
Rigney, Jack, Jack Regan, Boutbard, J. Irving, Darrell Standing, Edmund Seroshan, Arthur Sprague, Harry B. Smith, Jno. Sneckenberger, E. V. Sheldon.
Turner, Chas. S. E., Barnard Thornton, Howard Truesdell.
Windom, Lawrence, Ramsey Wallace.

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PHILADELPHIA

"Find the Woman" and "End of the Bridge," First Time

PHILADELPHIA, May 25 (*Special*).—The most important event of the week was the premiere by a playwright new to the footlights, called "Find the Woman," with Ralph Hers as the star. The first production on any stage was given May 20 at the Lyric. It was a big success. The programme gives the name of the author as Noal Campbell Springer, who, according to the press agent has written a number of short stories, but the present offering is the maiden one in the theatrical line. However, I understand that there are three joint authors, two men and a woman, whose last names are Noal—Campbell—Springer. Perhaps the trio of writers accounts for the show being good in three distinct ways. It is a breezy burlesque, a diverting farce, besides having some delightfully refreshing comedy.

A three-act farce, the play opens in a New York flat, where a young married couple, after inviting a couple of friends for supper, suddenly go out of town on business. Before going, however, they manage to discharge the cook and receive some newly-killed ducks, slightly bloody, from one of their prospective guests. An inquisitive neighbor, who had heard the noises of the hurried packing, overhears a telephone man repairing the wire, exclaim that the telephone is dead, and immediately raises the cry of murder. This permits the introduction of the leading character, a scientific detective, James J. Barnes, which is taken by Ralph Hers. Here the simon-pure and novel comedy ceases, and the farcial situations develop, for in the hunt for the murderer delightful satire is poked at the modern methods of the up-to-date detective, much to the enjoyment of the audience. The last act in which the present day appliances of a scientific detective, such as a dictagraph, paper-print tests are mauled and handled in an amusing burlesque, which has a climax the appearance of the supposedly dead wife with her happy husband, alias murderer, to an uproarious final curtain. The lines of the comedy are so clever, the situations developed so original and plausible, and the action so rapid that Ralph Hers scored strongly. Seen here for the third time this season.

"Find the Woman" seemed best suited for his talents. The company, well rehearsed, is also well cast, and containg a number of familiar faces. Julia Blanc, seen here with Marie Tempest, was in a congenial role as the Irish servant girl. One of the best "bits" in the play was contributed by Florence Gerald, who, as a clairvoyant, gives a circumstantial description of the murder, after communing with the sprits. Others in the cast are Charles McCarthy, Edwin Caldwell, E. E. Hines, Frederick Smith, William David, Ruth Fielding, Margaret Greene, Edna Archer Crawford, and Robert McKay.

"Find the Woman" is not a very good title. May we suggest to the authors one such as "Blood Will Tell!"

There will be another "first night" in Philadelphia next week, when at the Adelphi Eberts will present George Nash in a new play, "The Three of Hearts," by Martha Morton.

"End of the Bridge," a charming play in four acts, was presented at the Walnut Street Theater May 17. William Ingersoll took the leading part. Miss Ethel van Waldron was a strong support. The play is by Florence Lincoln. The theme is of a doctor, who married the insane daughter of a man who save up the better part of his life nursing the physician's mother. This physician had no thought of love, and it was solely the call of duty which caused him to take the afflicted girl into his home, employ a nurse and bring her back to health. The obvious thing happened. The wife, restored in body and mind, falls in love with her benefactor, and in the end, after each had misunderstood the motives of the other, they finally came to realize their devotion for each other. Curled up with this main thread is the story of a crippled boy, who had been cared for by the doctor, and who turned out to be the son of the medical man's chum.

J. SOLIS COHEN, JR.

BOSTON

Stock Stars in Pretentious Plays—Bill to Stop Objectionable Productions Is Now a Law

BOSTON, May 25 (*Special*).—Last evening the Lonergan Players, supported by H. B. Warner in "Alias Jimmie Valentine" were at the Majestic. Mr. Warner was well received, for Boston playgoers have not forgotten his capital acting when he was seen here before with this play. The Lonergan Players made a good record for themselves last week in "Bought and Paid For," and it seems likely that we are to have some interesting performances with well-known actors as the "stock stars." The play announced to follow is "Folly of the Circus," with Florence Martin, whom Boston saw for several months as Peg in "Peg o' My Heart."

Seven Keys to Baldpate was the attraction at the Castle Square last evening, and the play at the hands of the stock company will undoubtedly repeat the success it made when it was seen here at the Tremont. Mr. Crain is always entertaining, and as soon as he learned that the "all-star cast" in "A Celebrated Case" was not coming to Boston he made arrangements to secure the play which will be put on at the Castle Square next week.

Announcement followed announcement about "Three of Hearts," which was expected at the Wilbur. It opened at Atlantic City a week ago, and "A Pair of Sixes," that was to hold the stage of the Wilbur for two weeks more, was cut down to its final week, and announcement made to that effect. "Three of Hearts," with George Nash, was to follow the farce. Then came notice that the play and George Nash would not be seen in Boston, followed by word that "A Pair of Sixes" would remain one week longer. So last night the fares entered on what is presumably its last week.

"The Last Laugh" is a novel farce that has been put into good shape by its authors, Messrs. Dickey and Goddard. When it came to Boston it was not in a form to please the playwrights, and the result is that they have watched it night after night, making changes every morning. These changes have all been improvements, until now the farce moves smoothly and swiftly.

Two performances of dramas by the Greek poet, Euripides, were given at Stadium last week. At the first performance, on a cold, damp, windy day, thirty-five hundred people shivered for two hours listening to the words of the great tragic poet. The next day was warmer, and the audience larger.

The Stadium will be used next week for a single performance of Wagner's "Siegfried," with a remarkable cast of singers. Already many thousand tickets have been sold. Preparations for this production have been going on for several weeks, and to-day a large force of men was put to work to insure having everything in readiness.

The Boston Theater continues its judicious policy of a concert with its films. Caroline B. Nichols and her Fadette Orchestra give a concert programme every afternoon and evening, and several times last week the house was packed to the doors. The performance runs between three and four hours with no repeats, so that the patrons certainly get their money's worth.

The bill backed by opponents of the photopiay, "The Birth of a Nation," to vast unlimited powers of play censorship in Boston with the mayor, police commissioner, and chief justice of the Municipal Court, has been signed by the Governor. The bill provides that an objectionable production can be stopped by a majority vote of these three censors. It is likely that the effects of this bill will be far-reaching, and theatrical people are wondering just what will happen to the film that caused its passage.

J. B. CLAPP.

JERSEY CITY

JERSEY CITY (*Special*).—The open airdome season commenced May 17: Ed. Cadieux, of the Bon Ton Theater, has assumed charge.

Bell's had a big bill May 17-19. When "Little Miss U. S. A." had the top line the packed houses. A good prima donna and two rollicking comedians are supported by clever chorus girls. Lou Anger, the soldier comedian, made a hit. Adelaide Thurston and Dion Titheradge have a fine sketch; Bert Jordan, eccentric dancer; the Dancing La Mars, and the Garcinetti Brothers, comedy acrobats. An innovation was offered May 20-22, when an entire girl bill was put on by Manager Pat Garry. No males were on the programme, save Mr. Murray, who presented the second of the Paramount travel pictures.

The vaudeville season at the Log Cabin and Jersey Airdomes began May 17, when Manager McCarthy presented Charles Reilly, Polly Holmes, James Harry, Augusta West, and Frank Elliott in a sketch. This company is a favorite organization here. Others were Val Allen and Davis, Seven Musical Misses, and James Kelly to great business.

The coming Summer promises to be one in which grand opera will form a conspicuous part at Palisades Amusement Park. Commencing May 29 the Schenck Brothers will present "Il Trovatore," with a chorus of fifty, and Agnes Robinson, Myra Castri, Anita Pondie, May Cassel, Guido Ciccotti, Allen Turner, and Giodanni Tagno as principals.

Miss Constance Albaugh Henderson made her first public appearance in classic dances at the concert of the St. Cecilia Club, composed of members of St. John's Church choir, in the Wintringham Memorial Hall in Jersey City, May 20. Little Miss Henderson, twelve years old, showed marked ability as a dancer. She comes of an old line of theatrical stock, being the daughter of Manager and Mrs. Frank E. Henderson, of Jersey City, and the grand-daughter of Mr. and Mrs. William Henderson and Mr. and Mrs. John W. Albaugh. She expects to enter the profession later; she is a pupil of Madame Marie Bonfanti. WALTER C. SMITH.

MONTREAL

MONTREAL (*Special*).—His Majesty's Players produced "Charley's Aunt" May 17-22. Louis Ancker repeated his performance of Lord Babbington, and gave an amusing and original conception. Charles Dingle, Charles Chrean, Joseph Granby, and Helen Manna, new to the cast, acquitted themselves creditably; otherwise the cast was the same as before. "Within the Law" week May 24-29. W. A. TREMAYNE.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Irene Franklin and Eva Tanguay Launch the Summer Season

GEORGE EAST,
Feminine Impersonator, Now Appearing in Vaudeville.

IRENE FRANKLIN was the timely headliner for the opening of the New Brighton Theater. Miss Franklin, be it noted, is quite as invigorating as a breeze from the sea.

Irene Franklin's New Songs

And she brought some new songs. One, "At the Dansant," depicts the domestic complications engulfed in the maelstrom of *the dansant*. There's the slender debutante, who comes with a youth of patent leather hair, in quest of her giddy dance-mad mother, and the tired business man who discusses the furnace and the iceman with his wife between dips. It has plenty of comic possibilities, which will work out as the number mellows.

The other new number—brisk and humorous—is, "If I Don't Lock My Family Up, It's the Old Maids' Home for Mine," the plaint of the long suffering Angeline, whose best efforts to acquire a husband are frustrated by bad family team work.

Miss Franklin is still doing her quaint little kiddie song, "I'm Nobody's Baby Now," and the delicious feminist satire, "The Woman Policeman." And Mr. Green contributes sympathetic accompaniment and an excellent piano interlude.

We went all the way to Brighton to watch Miss Franklin—and we'd go a good deal further to enjoy her splendid art. She's the sincerest artiste—in methods and actual personality—in all the stage world.

Refreshing Little Playlet

Once more, too, we enjoyed "The Meanest Man in the World," Everett S. Ruskay's direct little playlet, presented by Allan Dinehart.

There's no fresher, more wholesome, or more ingratiating sketch anywhere. A young lawyer, embittered by lack of success, gets his first case, to collect $200 from a small country store or close up the place. But, at the dusty corner store, he finds only a young and pretty girl. He tells her of his mission, and that he's started out to be "the meanest man in the world." Then the young woman tells him that she is the proprietor. That confession—and the girl's tears—transform the young lawyer from a pessimist to an optimist. He borrows $200 by telephone, pays the bill, and discovers that the girl is being cheated out of her inheritance. "Let me take your case," he begs, and she becomes his client—probably for life.

Allan Dinehart's Excellent Playing

We know of no better juvenile than Mr. Dinehart. Good juveniles are rare, and Dinehart, accordingly, deserves unusual appreciation. Marie Louise Dyer is still the girl. Her characterization has softened and gained in sympathy. A little more naturalness of make-up and carefulness in diction would help. Perhaps this last was due to the seaside theater's accoustics.

The Langdons offer a comedy skit, "A Night on the Boulevard," in which a comedy mechanical automobile, stalled in front of a cafe, is the feature. There's a fair motorist, a comedy chauffeur, and a waiter. The rest is patter and a song or two, with incidental backfire crashes from the machine. It's a mild sort of comedy turn.

Eva Tanguay Returns to Broadway

The Palace audiences moved forward with expectancy, the trombone sounded above the blare of the orchestra—and Eva Tanguay was back again on Broadway.

As electrical, as restless, as impudently gleeful as ever, "the evangelist of joy," brought along some new melodies. One sputters with this lyric spark:

> "There's a method in my madness,
> There's a meaning for my style;
> The more they raise my salary,
> The crazier I'll be."

Then, too, Miss Tanguay sang, "What's in a Name," spelling out her own name letter by letter—"t" for temperament, "a" for action, etc.—as proof. "Good-by, Everybody," concluded her seven songs, but she was called back to do, "I Don't Care," once more.

All the numbers are Tanguayesque—that is, distinctly, thunderously personal. She even commented upon the white-gloved Johnny Ford leading the orchestra. Somehow, we feel that Miss Tanguay would achieve far more if she sang a song or two of some depth. But audiences probably love her best as an invigorating exponent of hurry and joy.

We're sure the real Tanguay has unsounded depths.

"One of the Boys" Produced

Florens Tempest, Donald McDonald and company presented, interpreted, or furnished—as you will—"One of the Boys," by Philip Bartholomae and Silvio Hein. But, to be frank, "One of the Boys" is very callow. It belongs to the undergraduate school of playwrighting.

As far as we were able to gather from the plot, a number of young men, led by one Jack, start to go to Broadway from a Yonkers house party—they even sing about the White Way—and then they change their minds. This may be a keen psychological problem from a Yonkersian—or is it Yonkersonian?—point of view, but it seems rather slender from our standpoint.

But "One of the Boys" is mostly musical numbers, anyway, and the moon, "that wonderful thing called love" and "the call of Broadway" are discussed vocally. One of the lyrics—about Broadway "chicken fanciers"—runs along this delicate slangy strain:

> "Here they come,
> Every chicken is going some;
> See how they cling,
> Every one loves a chicken wing."

"One of the Boys" is as thrilling as a nut Sundae. Miss Tempest appears once in a chappie impersonation, and sings with her usual monotonous tonal quality. Mr. McDonald was lost in the feeble atmosphere of the piece.

The Palace has another visit from Paul Armstrong's playlet, "Woman Proposes," which advances the theory that man is really the weaker sex—at least, that he hasn't a chance when a mere woman starts out to capture him. It's really a sure-fire and actor-proof skit, since it presents three proposals. Now, the funnier a proposal is done on the stage, the better an audience likes it. So, the worse "Woman Proposes" is acted, the better it goes. However, the sketch is now going about as well as ever could be possible.

"The Dance of the Lorelei"

Lillian Goldsmith has returned to vaudeville again in her "Dance of the Lorelei." This time she is assisted by Lou Archer.

The siren of the deep is disclosed reclining upon some rocks about which motion picture waves beat relentlessly. A film wreck totters on the back drop. The siren glides down from the rocks and seizes a ragged shipwrecked sailor.

The music quickens. The two lapse into a mad dance, thus revealing one of the advantages—or disadvantages—of being shipwrecked. Finally the tattered sailor leaps headlong off the rocks, the siren Annette Kellermanns after him—and the waves go right on waving.

The dance at least proves that the lorelei are this season wearing the same sort of garb used by Gertrude Hoffman's choristers in their almost-classic evolutions.

CHARLES M. STUART AND MISS DIXIE O'NEIL,
Soon to Open in the Varieties in a Dancing Specialty.

CHARLES BACHMANN.
To Appear Shortly in Vaudeville in Willard Mack's "Blindman's Buff."

LONDON VARIETY GOSSIP

LONDON (*Special*).—William J. Wilson, late of the New York Hippodrome, staged "Push and Go," which opened at the London Hippodrome on May 10. Anna Wheaton has a leading role, and Shirley Kellogg, Harry Tate, and Violet Lorraine are prominent.

Adeline Genee is reviving Meyerbeer's "Robert le Diable" ballet at the London Coliseum.

Sewell Collins is at work on a revue for Margaret Moffatt. Will Collins will make the production.

Jack Norwood is considering an appearance in a comedy with music.

Harry Pilcer and Teddie Gerard are doing a novelty playlet with music, "The Butterfly," in which Miss Gerard plays an art model. There are two lovers—the sculptor and a man of wealth. The sculptor stabs the model and then ends his own life.

Leon, an American magician, is doing very well on his tour of the Variety Controlling time.

THE BROOKLYN BILLS

At the Orpheum last week Fiske O'Hara was in splendid voice and carried off the honors of the well balanced bill. Cecil Cunningham also went big. The Schwars Brothers and Bert Fitzgibbon were well received. Pat Rooney and Marion Bent played a return engagement. Clifton Webb, assisted by Gloria Goodwin, and Julie Ring and company, pleased. Others on the bill were the Ohvians, Fackett and Waldron, and Reynolds and Donegan.

Mr. and Mrs. Jimmy Barry and Bessie Clayton shared headline honors at the Prospect last week. "A Dixie Elopement" was well received, while Will Morrissey and Dolly Hackett pleased. Others on the bill included Marie Fenton, Kelt and De Mont, Charles Ahearn's Comedy company, and Orville Stamm.

THE CHICAGO BILLS

CHICAGO (*Special*).—Fritzi Scheff headed the Majestic bill last week, her repertoire ranging from light opera to Irving Berlin. The Four Marx Brothers introduced their tabloid musical comedy. Helen Scholder, a 'cellist; Hussey and Boyle, Maria Lo's posing specialty, Felix Adler, and the le Vars were also on the programme.

Tully Marshall headlined the Palace Music Hall bill in a war sketch by John Willard, "The Black Plague." John Hyams and Leila McIntyre furnished their musical skit, "The Quakeress." Lydia Lopokova held over for a second week with the Morgan Dancers and delighted the Palace audiences. A. C. WILKIE.

Violet Barney is to be starred in a vaudeville playlet by Charles Bachmann. Miss Barney was recently leading woman of the Colburn Stock, of Bridgeport, Conn.

COMING HEADLINERS

Week of May 31.—*New Brighton*, Nora Bayes, Madeline Harrison and company; *Henderson's*, Nellie Nichols, Ball and West; *Bushwick*, Edith Taliaferro and company, Josie Heather and Harry Marshall; *Prospect*, Irene and Bobbie Smith.

Week of June 7.—*Bushwick*, Van and Schenck, Clark and Bergman; *Henderson's*, Ruth Roye, Montgomery and Moore; *New Brighton*, Blanche Ring and company, Misses Campbell, Billy McDermott.

SUMMER GOSSIP OF THE VARIETIES; DAY OF THE SENSATION HAS PASSED

No More Acts Will Step from the Front Page of the Dailies to Vaudeville Under New Ban of United

BY WALTER J. KINGSLEY

KEITH vaudeville has peremptorily banned all criminals, litigants, and notorious persons from its books. Agents have been notified that they insult the office by even offering such offensive people. The day of the sensation is over.

Adeline Genee is a Summer possibility at the Palace in her revival of the "Robert le Diable" ballet, which she has performed with success in London.

Mary Moore is another London favorite who is talking terms for a visit to Broadway in a thirty-five-minute version of Hubert Henry Davies's "Mrs. Gorringe's Necklace."

A burlesque in five scenes, entitled "Kiss Me, Sergeant," is being offered for vaudeville in London and New York. The producers are Julian Wylie and James M. Tate.

Pretty Mollie King and Harry Delf have the daintiest singing and dancing act that has been tried out in a long time. It was shown at the Royal last week, and rumors of its excellence promptly got to the experts who hurried up to the Bronx to see the new act. Miss King is welcome in vaudeville.

Gaby Deslys and Harry Pilcer are working together again, and are asking $4,000 weekly for a vaudeville engagement on Broadway.

Eva Tanguay will rest until June 7, when she will open at the Palace.

Jack Gardner will play Summer park dates and the seashore houses for the next few months.

Ida Brooks Hunt will return to vaudeville at the Bushwick Theater on May 31.

Vaudeville agents and actors are under a terrible strain just now, with baseball and racing running in opposition. Most of them are dividing their allegiance.

Eddie Foy and his sons are taking up polo in emulation of Fred Stone and Frank Tinney. Foy threatens to ride from New Rochelle with a team mounted on livery horses and beat the Piping Rock actor organization with their pony mounts.

Since Hammerstein's closed, Loney Haskell has adopted Nietzsche's motto: "Be hard; live dangerously."

A well-known vaudeville actress is preaching Socialism in the streets during her spare moments. As she is comely and has an excellent speaking voice she gathers enthusiastic crowds over east of Lexington Avenue, where she talks from a soap box. I caught a verse the other night from a poem she recites with tremendous effect:

"That's the shout, girls, the cry we shall utter,
When, with rifles and spades,
We stand, with the old red flag aflutter,
On the barricades."

The lady may not be important, but she is certainly interesting with her fine blend of histrionism and revolt.

Charles Feleky, the erudite literary and artistic adviser to the Orpheum Circuit, is reading proof on his monumental "Bibliotheca Angio-Hungarica," which is a guide, a summary, and an encyclopedia of all writing in English dealing with Hungary. It has been the labor of years. The great work in many volumes will be published under the patronage and with the financial support of the Hungarian Academy of Arts and Sciences. As a bibliophile, Charles Feleky is known to bookmen everywhere, and as a musician he is regarded by Toscanini, Nahan Franko, and other celebrated directors as a critic with a perfect ear. Feleky enjoys life. He has so many interests that to him the days are crowded with delights. It is not usual to find a learned man in the show business, but Charles Feleky is learned and, moreover, he has all the friends he could wish for, who have a genuine affection for this lovable man.

John Pollock and family were entertained on board the *Utah* lately as guests of Captain Harcourt. John was greeted by a squad of marines as he stepped upon the deck, his friend, Captain Taylor, of that branch of the service, being stationed on the battleship. The Pollocks were made free of the great war vessel, and John, after admiring the intricate mechanism of the turrets and their rifles, remarked that after all the mechanism of his publicity and photograph bureau for firing press stuff to vaudeville theaters was even more wonderful.

Bangs, N. Y.
MISS LAURA PIERPONT.
Appearing with Taylor Granville in "The Yellow Streak."

Allan Dinehart may appear next season in a three-act elaboration of his playlet, "The Meanest Man in the World," written by Everett B. Ruskay. There is also a strong possibility that Mr. Dinehart may open in the sketch late in July for a tour of the Orpheum time.

Madame Ernestine Schumann-Heink arrived in New York on Saturday from the West. Madame Schumann-Heink is consulting with M. S. Bentham, who will take over the direction of her tour in the concert and vaudeville field. The vocalist, if variety arrangements are made, will not be seen in the two-a-day before next season.

Bert Errol sailed on Saturday on the *St. Paul*. Mr. Errol will not be seen in America again for two years, being routed for nearly two seasons on the other side. Mr. Errol canceled a Palace week to sail.

Madame Calve, Whiting and Burt, and Trixie Friganza are on next week's bill at the Palace.

According to rumors, Lou Tellegen is being offered for vaudeville in a sketch.

Edgar Allan Woolf is at it again! He's just started work on a new playlet for Emily Ann Wellman.

Elizabeth Brice and Charles King aren't going to appear in the new Low Fields revue, after all. They will remain for at least four or five weeks in the varieties, booked by Edward S. Keller.

Ida Brooks Hunt enters vaudeville at the Bushwick on June 21.

Yes, indeed, Summer is here! Walter J. Kingsley last week dusted out the famous "pep-room" of the Palace—where pale performers are given electrical treatment to acquire ginger.

And Kingsley exhibited mid-summer form by referring to Elsia Canaino, the Spanish dancer, as having "eyes like deep wells lighted by the moon, suggesting the presence in her family tree of a Moorish dancer of Cordova."

Tameo Kajiyamo, "the writing marvel," exhibited his skill before Professor Hugo Munsterberg in the psychological laboratory in Emerson Hall at Harvard the other day.

Marshall Montgomery played the Fifth Avenue Theater last week. The engagement had an unusual interest to the ventriloquist, for it was there—some five years ago—that he had his first big opportunity. Montgomery was called on a Sunday from a small theater in New Rochelle to fill a gap in the bill caused by the withdrawal of the great Lester. Montgomery went on second at the Sunday matinee and had the feature spot in the evening. He was retained for two weeks and his hit resulted in an Orpheum routing.

George Copsey has succeeded Thornton W. Currier as treasurer of the Fifth Avenue Theater.

Edwards Davis is preparing a new variety production.

IN THE VAUDEVILLE SPOTLIGHT

Irene Franklin is going to play but one more engagement this season—next week at the Palace. Then, with her husband, Burton Green, and her children, she will settle down for a Summer's rest. Indeed, Miss Franklin is devoting this week to opening up their Summer home and dusting out things.

Miss Franklin has some ambitious plans for next season—if she remains in vaudeville. We won't even whisper what they are. But perhaps Miss Franklin will let us tell a little secret about her eldest daughter. She wants to go on the stage!

Of course the stage would welcome little Miss Franklin-Green. Hasn't the name of Franklin been endeared to audiences for years? Irene Franklin has been before the public since she was six months old. "Property baby was my role," laughs Miss Franklin in telling of her debut, "and my salary was fifty cents a performance."

So some day pretty soon little Miss Franklin-Green may make her debut.

Nan Halperin—who is now at Henderson's at Coney Island—dropped into New York early last week to look over some of the New York productions.

By the way, Miss Halperin has a brand new repertoire of songs all ready for next season. They sound appealing, too, and audiences, we believe, are going to like them.

Cecilia Wright, "the daughter of the navy," has returned from a vacation spent in Cuba. Miss Wright, upon her departure, was presented with a letter of best wishes from the Mayor of Havana, F. F. de Andrade.

Madge Yoe created a lot of comment at Proctor's in Newark last week in her war playlet, "Dum-Dums." Miss Yoe was billed in a spectacular war. Guns and projectiles were on view in the lobby and a gatling gun was placed in front of the theater. The sketch, according to reports, was very well received.

Martin Alsop, who appeared in "Seven Keys to Baldpate" and "Hawthorne of the U. S. A.," and Stapleton Kent are supporting Miss Yoe in the playlet. "Dum-Dums" appeared at the Eighty-first Street Theater early this week, and comes to the Fifth Avenue Theater to-morrow.

Eva Tanguay was so well received at her opening performance last week that plans were made to hold her over for a second week. The comedienne, however, was taken ill on Thursday and forced to retire from the bill. May Irwin succeeded her on Friday.

Kitty Gordon was hurriedly secured as this week's headliner. Jack Wilson is another added feature of the programme. Miss Gordon closed her Orpheum tour on Saturday, May 22, in Winnipeg. Walter Kingsley swears that it was only after a lot of persuasion that Miss Gordon stopped off in New York, being en route to Neuve Chapelle to visit her husband, Captain Harry Beresford, of the Fifth Fusiliers, on the firing line. Moreover, again we quote Mr. Kingsley—as soon as her Palace engagement ends, Miss Gordon starts to the front as a nurse. She's taking along two motor ambulances as a gift to the cause. That is, Mr. Kingsley says so.

Marguerite d'Estrees, the new dancing partner of Gene Hodgkins, was too ill to complete her engagement at the Fifth Avenue Theater last week. Sally Ward and Lillian Fitzgerald were secured to fill the vacant spot on the programme.

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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

"ACT Beautiful": Prospect, B'klyn.
ADLER and Arling: New Brighton, Brighton Beach, N. Y., June 7-12.
ADLER, Felix: Temple, Detroit.
AHEARN, Charles, Troupe: Bushwick, B'klyn; Keith's, Phila., 31-June 5; Keith's, Boston, 7-12.
ALBERT and Irving: Forrest Park, St. Louis; Maj., Chgo., 30-June 5.
ALDRICH, Mme.: Orph., 'Frisco; Orph., Oakland, 30-June 5.
ALLEN, Minnie: Lyric, Richmond, 31-June 2; Colonial, Norfolk, 3-5; Forsythe, Atlanta, 7-12.
ALLMAN and Stone: Keith's, Boston, 31-June 5.
AMARANTHS, Four: Orph., 'Frisco.
ANKERS, Three: Keith's, Phila.
ANTWERP Girls, Four: Keith's, Boston.
ARAH Quintette: Maj., Milwaukee; Schmer Park, Montreal, Can., June 7-12.
ATTELL, Abe: Fountaine Ferry Park, Louisville.
AVON Comedy Four: Keith's, Phila., 31-June 5.
BALL and West: Henderson's, Coney Island, N. Y., 31-June 5.
BALL, Eleanor R.: Keith's, Phila., 31-June 5.
BALLER Sisters: Henderson's, Coney Island, N. Y., June 7-12.
BANKOFF and Girlie: Orph., Los Angeles.
BARABAN and Grohs: Palace, Chgo.
BARRAT, Arthur: Keith's, Boston; Temple, Detroit, June 7-12.
BARRY and Daly: Keith's, Phila., 31-June 5.
BARRY, Lydia: Keith's, Boston, June 7-12.
BASY Troupe: Schmer Park, Montreal, Can., 31-June 5.
BEDINI and Arthur: Henderson's, Coney Island, N. Y., June 7-12.
BESSON, Mme.: Orph., 'Frisco, 31-June 5.
BESSERE, Valeria, Co.: Keith's, Boston, 31-June 5.
BERKO, Steffy, Co.: Lyric, Birmingham, 31-June 5; Forsythe, Atlanta, 7-12.
BONITA and Lew Hearn: Keith's, Phila.; Forsythe, Atlanta, 31-June 5; Lyric, Birmingham, 7-12.
BOOTH and Leander: Prospect, B'klyn.
"BOUDOIR Girl, The": Bushwick, B'klyn.
BOUNDINI Girls: Bushwick, B'klyn.
BOWERS, Walter and Crooker: Maj., Chgo., 30-June 5; Ramona Park, Grand Rapids, 7-12.
BRADSHAWS, The: Henderson's, Coney Island, N. Y., 31-June 5.
BREEN, Harry: Palace, Chgo.; Ramona Park, Grand Rapids, June 7-12.
"BRIDE Shop": Palace, Chgo.
BROOKS and Bowen: Henderson's, Coney Island, N. Y.
BROOKS, Alan, Co.: Maj., Milwaukee, 30-June 5.
BURNS and Fulton: New Brighton, Brighton Beach.
BYRONS, Musical: Orph., Oakland, 30-June 5.
CAMPBELL, Misses: Bushwick, B'klyn; Keith's, Boston, 31-June 5; New Brighton, Brighton Beach, N. Y., 7-12.
CARDO and Noll: Keith's, Wash.
CARLETONS, Two: Fountaine Ferry Park, Louisville, 30-June 5.
CARILLO, Leo: Bushwick, B'klyn, 31-June 5.
CARR, Ernest, Co.: Lyric, Birmingham, June 7-12.
CARTER, Great, Co.: Bijou, Savannah; Orph., Jacksonville, 31-June 5; Colonial, Norfolk, 7-12.
CAHUR, Emma: Orph., Los Angeles, 30-June 5.
CHIP and Marble: Forsythe, Atlanta, June 7-12.
CHUNG Hwa Four: Ramona Park, Grand Rapids.
CLARK and Bergman: Shea's, Buffalo; Bushwick, B'klyn, June 7-12.
CLARK and Verdi: Henderson's, Coney Island, N. Y., June 7-12.
CLARON, Eva: Fountaine Ferry Park, Louisville, 30-June 5.
CLINE, Maggie: Keith's, Boston, 31-June 5.
CLINTONS, Novelty: Schmer Park, Montreal, Can., 31-June 5.
CONNELLY, Jane, Co.: Bushwick, B'klyn.
COOMBS and Allwell: Bijou, Savannah, 27-29.
COOPER, Harry: Orph., Los Angeles, 23-June 5.
COURTNEY Sisters: Ramona Park, Grand Rapids; Temple, Detroit, 31-June 5.
CROUCH and Welch: Shea's, Buffalo, 31-June 5.
CULLEN, James: Fountaine Ferry Park, Louisville, 30-June 5.
CUMMINGS and Gladvings: New Brighton, Brighton Beach, N. Y., 31-June 5.
CUNNINGHAM, Cecil: Shea's, Buffalo, 31-June 5; Keith's, Phila., 7-12.
DAMEREL, George, Co.: Orph., Los Angeles, 30-June 5.
D'AMORE and Douglass: Keith's, Boston, 31-June 5.
DAVIES Family: Orph., 'Frisco, 30-June 5.
DE HAVEN, Mr. and Mrs. C.: Orph., 'Frisco, 23-June 5.
DEVOY, Emmett, Co.: Temple, Detroit.
DINEHART, Allan, Co.: Palace, N.Y.C.
DOCKSTADER, Lew: Orph., Los Angeles, 30-June 5.
DONAHUE and Stuart: Keith's, Wash.
DOOLEY and Robson: Ramona Park, Grand Rapids, June 7-12.
DOOLEY and Russ: Palace, N.Y.C.
DORE'S Beaux and Belles: Bushwick, B'klyn; Henderson's, Coney Island, N. Y., 31-June 5.
DU CALION: Palace, N.Y.C.; Keith's, Wash., June 7-12.
DUNBAR'S Dramcos: Lyric, Birmingham, June 7-12.
DUNBAR'S, Ralph, Bell Ringers: Victoria, Charleston; Forsythe, Atlanta, 31-June 5; Lyric, Richmond, 7-9.
DYER, Fay, Co.: Colonial, Norfolk, 27-29.
EDWARDS and Casino: Palace, N.Y.C.
ENGLISH, Dainty, Trio: Forsythe, Atlanta, 31-June 5; Lyric, Birmingham, 7-12.
ERROL, Bert: Keith's, Wash., 31-June 5.
EVANS, Charles E., Co.: Orph., Oakland.
FAIRBANKS, Douglas, Co.: New Brighton, Brighton Beach, N. Y.; Keith's, Phila., 31-June 5; Keith's, Wash., 7-12.
FARBER Girls: Empress, Grand Rapids.
FASHION Show, Spring: Maj., Chgo.; Temple, Detroit, June 7-12.
FERRY: Temple, Detroit, 31-June 5.
FIELDS, Sally: New Brighton, Brighton Beach, N. Y., June 7-12.
FITZGIBBON, Bert: Keith's, Boston.
FLANAGAN and Edwards: New Brighton, Brighton Beach, N. Y.
FLORIGNY, Renee, Co.: Maj., Milwaukee.
FRED and Albert: Empress, Grand Rapids.
FREEMAN and Dunham: East End Park, Memphis, 30-June 5.
FRENCH and Ela: Ramona Park, Grand Rapids.
FRIGANZA, Trixie: Bushwick, B'klyn.
GALLOWAY, Louise, Co.: Orph., Oakland.
GARDINER Trio: New Brighton, Brighton Beach, N. Y., June 7-12.
GARCOIGNE, Cleo: Temple, Detroit.
GAUDSCHMIDTS: Keith's, Wash.
GILLETTE, Lucy, Co.: Henderson's, Coney Island, June 7-12.
GLADIATORS, The: New Brighton, Brighton Beach, N. Y.
GOLDEN, Claude: New Brighton, Brighton Beach, N. Y.
GOLDEN, Morris, Co.: New Brighton, Brighton Beach, N. Y., 31-June 5.
GONZALES, Julia: Schmer Park, Montreal, Can., June 7-12.
GORDON and Rica: New Brighton, Brighton Beach, N. Y., June 7-12.
GOULD, Clare and Flo: Lyric, Birmingham; Orph., Jacksonville, June 7-12.
GRANVILLE, Bernard: Proctor's, B'klyn; Keith's, Wash., 31-June 5; Keith's, Boston, 7-12.
GIGI, Ota: Temple, Detroit, 31-June 5.
HALPERIN, Nan: Henderson's, Coney Island, N. Y.
HANLIN and Clifton: Victoria, Charleston, 27-29; Lyric, Birmingham, 31-June 5.
HARRIS and Manron: Orph., 'Frisco; Orph., Oakland, 30-June 5.
HARRISON, Madeline, Co.: New Brighton, Brighton Beach, N. Y., 31-June 5.
HARRISON, Minnie Bud: Shea's, Buffalo.
HARROLD, Orville: Keith's, Phila.
HAVEMAN'S Animals: Orph., Oakland, 30-June 5.
HAWTHORN and Inzlis: Henderson's, Coney Island, N. Y.
HAYES, Brent: Forrest Park, St. Louis, 30-June 5.
HEATHER, Josie, Co.: Bushwick, B'klyn, 31-June 5.
HERBERT, Hugh, Co.: Maj., Chgo.
HERFORD, Beatrice: Maj., Chgo.
HERLEIN, Lillian: Prospect, B'klyn.
HICKEY, Three Brothers: Orph., Jacksonville, June 7-12.
HINES and Fox: Empress, Grand Rapids.
HOEY and Lee: Orph., 'Frisco, 30-June 5.
HOLMAN, Harry, Co.: Maj., Milwaukee.
HORELIK Troupe: Palace, N.Y.C.
HOWARD and McCane: Temple, Detroit, 31-June 5; Ramona Park, Grand Rapids, 7-12.
HUNTERS, Musical: Colonial, Norfolk, 27-29; Bijou, Savannah, 31-June 2; Victoria, Charleston, 3-5; Orph., Jacksonville, 7-12.
HYAMS and McIntyre: Bushwick, B'klyn, 31-June 5.
IDEAL: Orph., Oakland; Orph., Los Angeles, 30-June 5.
IMHOFF, Conn and Corene: Henderson's, Coney Island, N. Y., June 7-12.
ISMED: Bijou, Savannah, 27-29.
JACK and Foris: Empress, Grand Rapids.
JEWELL'S Manikins: Keith's, Wash.
KALICH, Madame Bertha, Co.: KALMA Co.: New Brighton, Brighton Beach, N. Y., 31-June 5.
KRANE and Window: Maj., Chgo.; Maj., Milwaukee, 30-June 5.

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BAILEY, Mr. and Mrs. J.: Hopkins's, Coney Island, N. Y., 31-June 5.

BAKER and Green: Bushwick, B'klyn, 31-June 5.

BAKER and Graham: Bushwick, B'klyn; Keith's, Wash., 31-June 5.

BALLARD Family Mal., Chgo., 31-June 5.

BARRY, Wallace; East End Park, Memphis, 30-June 5.

BARRY and Formby: New Brighton, Brighton Beach, N. Y.; Dominion, Montreal, Can., 31-June 5.

BAYMAN and Morton: Bushwick, B'klyn; Henderson's, Coney Island, N. Y., 31-June 5.

BEAUMONT, Hans: Palace, N. Y.

BECKER Boneless: Keith's, Phila., 31-June 5; New Brighton, Brighton Beach, N. Y., 7-12.

BELL, Mae Kim: Bushwick, B'klyn.

BELLING, Dancing: Forrest Park, St. Louis, 30-June 5.

BELLMAN-Watson Trio: Maj., Chgo.

BENNETT Sisters: Bushwick, B'klyn; Keith's, Phila., 31-June 5.

BENNETT, Three: Lyric, Richmond, 7-12.

BERNARD and Russell: New Brighton, Brighton Beach, N. Y., 31-June 5.

BERT, Lytton, Co.: Keith's, Phila., June 7-12.

BESSEY, Sart, Co.: Orph., Los Angeles, 30-June 5.

BEVAN, Henry: Keith's, Phila., June 7-12.

BEVIS, Tom, Co.: Orph., Oakland, 30-June 5.

BIMBOS and Jordan: New Brighton, Brighton Beach, N. Y.

BLOOD and Adams: Colonial, Norfolk, June 7-9; Lyric, Richmond, 10-12.

BLOOD, Alice: Keith's, Wash.

BORRAINE and Burke: Keith's, Phila., June 7-12.

BOYAL, Sylvia, and Pard: Keith's, Boston, June 7-12.

BYRON and Vesco: Maj., Chgo., 30-June 5.

MACK and Williams: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 30-June 5.

MAGLEYS, The: Empire, Sunderland; Empire, Sheffield, 31-June 6; Empire, West Hartlepool, 7-12; Hipp., Manchester, 14-20.

MALLIA and Bart: Keith's, Phila., 31-June 5.

MANCHURIANS, The: Orph., Los Angeles, 23-June 5.

MARKLEY, Frank: Forsythe, Atlanta, June 7-12.

MARX Brothers Co.: Temple, Detroit.

MASON and Keeler: Orph., Los Angeles, 23-June 5.

McCLOUD and Carr: Keith's, Phila., June 7-12.

McCONNELL and Simpson: Ramona Park, Grand Rapids.

McCORMACK and Simpson: Ramona Park, Grand Rapids.

McDERMOTT, Bill: New Brighton, Brighton Beach, N. Y., 31-June 5; New Brighton, Brighton Beach, N. Y., 7-12.

McDEVITT, Kelly and Lucy: Columbia, Grand Rapids.

McDONOUGH, Ethel: Orph., Jacksonville, June 7-12.

McMAHON, Diamond and Chapin: Maj., Milwaukee, 30-June 5.

MEEHAN'S Dogs: Keith's, Boston, 31-June 5; Keith's, Phila., 7-12.

MELVILLE and Higgins: Temple, Detroit.

MEYAKO Trio: Prospect, B'klyn.

MILLER and Mack: Fountaine Ferry Park, Louisville; East End Park, Memphis, 30-June 5.

MONARCH Comedy Four: Lyric, Richmond, 27-29.

MONTGOMERY, M.: Henderson's, Coney Island, N. Y., 29-June 12.

MOORE, Gardner, and Rose: Forrest Park, St. Louis, 30-June 5.

MORRIS and Parks: Colonial, Norfolk, 31-June 2; Lyric, Richmond, 3-5.

MORRISSEY and Hackett: Prospect, B'klyn.

MORTON and Glass: Keith's, Boston; New Brighton, Brighton Beach, N. Y., June 7-12.

MORTON, Edward: Keith's, Wash., June 7-12.

MULLANE, Frank: Poli's, Hartford.

MURPHY and Nichols: Prospect, B'klyn.

MURRAY, Elizabeth: Orph., Oakland; Orph., 'Frisco, 30-June 5.

NAP, Little: Orph., 'Frisco; Orph., Oakland, 30-June 5.

NARDINI: Shea's, Buffalo, 31-June 5.

NARIMOVA, Mme., Co.: Shea's, Buffalo; Maj., Milwaukee, 30-June 5.

NESBIT, Evelyn, Co.: Empress, Grand Rapids; Maj., Chgo., 30-June 5.

NICHOLS, Nellie: Henderson's, Coney Island, N. Y., 31-June 5.

NONETTE: Keith's, Boston.

NORDSTROM, Frances, Co.: Orph., Oakland, 30-June 5.

NORDSTROM, Marie: Orph., Oakland; Orph., 'Frisco, 30-June 5.

NORTON and Nicholson: Keith's, Boston, 31-June 5.

NORWOOD and Hall: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 30-June 5.

NUGENT, J. C., Co.: Palace, Chgo.

OKUBA Japs: Keith's, Phila.; Henderson's, Coney Island, N. Y., 31-June 5.

OLIVIANS: Shea's, Buffalo.

ORR and De Costa: Orph., Los Angeles.

OXFORD Trio: Ramona Park, Grand Rapids; Ramona Park, Grand Rapids, 31-June 5.

PADDEN, Sarah: Pantages, Seattle; Pantages, Vancouver, 31-June 6; Pantages, Victoria, 7-13; Pantages, Tacoma, 14-20.

PAGE, Hack and Mack: Temple, Detroit.

PALMROSE Four: Colonial, Norfolk, 27-29; Lyric, Birmingham, June 7-12.

RADJAH, Princess: Keith's, Wash.

REDFORD and Winchester: Temple, Detroit.

REEVES and Harrison: Forsythe, Atlanta, June 7-12.

RIDLEY and Fleming: Maj., Milwaukee.

RIGOLETTO Brothers: Ramona Park, Grand Rapids.

RING, Blanche: New Brighton, Brighton Beach, N. Y., June 7-12.

RING, Julia, Co.: Prospect, B'klyn; Bushwick, B'klyn, 31-June 5.

ROBINS, New Brighton, Brighton Beach, N. Y.

ROCHESTER, Claire: Keith's, Wash., 31-June 5.

ROGERS, Pollock and Rogers: Shea's, Buffalo, 31-June 5.

ROGERS, Will: Prospect, B'klyn.

ROMANOS, Four: Orph., Oakland; Orph., 'Frisco, 30-June 5.

ROSS, Eddie: Orph., Jacksonville.

ROYE, Ruth: Keith's, Boston, 31-June 5; Henderson's, Coney Island, N. Y., 7-12.

RYAN and Lee: Henderson's, Coney Island, N. Y., June 7-12.

SALES, Chick: New Brighton, Brighton Beach, N. Y.; Shea's, Buffalo, 31-June 5.

SALORES Trio: Empress, Grand Rapids.

SAM Long Tack Co.: Lyric, Birmingham; Forsythe, Atlanta, 31-June 5; Orph., Jacksonville, 7-12.

SAMOYA: Henderson's, Coney Island, N. Y.; Bushwick, B'klyn, 31-June 5.

SAMUELS, Ray: Maj., Chgo.

SANTLEY and La Brack: Orph., Jacksonville, 31-June 5.

SANTLEY and Norton: Empress, Grand Rapids; Temple, Detroit, 31-June 5.

SCANLON and Press: Maj., Chgo.

SCHAFFER, Sylvester: Orph., Los Angeles.

SCHEFF, Fritzie: Maj., Milwaukee.

SCHOLDER, Helen: Maj., Milwaukee, 30-June 5.

SCHRECK and Percival: Ramona Park, Grand Rapids.

SCHWARZ Brothers: Temple, Detroit, 31-June 5.

SCOTCH Players: Keith's, Phila.; Keith's, Boston, 31-June 5.

SHANNON and Annis: Orph., 'Frisco.

SHARROCKS, The: Bushwick, B'klyn; Keith's, Phila., 31-June 5; Keith's, Wash., 7-12.

SHERMAN and Uttry: Fountaine Ferry Park, Louisville; Ramona Park, Grand Rapids, 31-June 5.

SHIRLEY, Rives and Harrison: Orph., Oakland; Orph., 'Frisco, 30-June 5.

SHONE, Hermine, Co.: Keith's, Wash., 31-June 5.

SKIPPER and Kastrup: Orph., Jacksonville; Forsythe, Atlanta, 31-June 5; Lyric, Birmingham, 7-12.

SMITH and Kaufman: Forrest Park, St. Louis, 30-June 5.

SMITH, Irene and Bobby: Prospect, B'klyn.

SMITH and Demarest: New Brighton, Brighton Beach, N. Y.

SOLAR Four: Sohmer Park, Montreal, Can., June 7-12.

SORETTI and Antoinette: New Brighton, Brighton Beach, N. Y.

STANLEY and Birbeck: Colonial, Norfolk, June 7-9; Lyric, Richmond, 10-12.

STANLEY and La Brack: Lyric, Birmingham, June 7-12.

STANLEY, Stan, Trio: Empress, Grand Rapids.

STEWART and Donohue: New Brighton, Brighton Beach, N. Y., 31-June 5.

SULLYS, Five: Lyric, Richmond, 27-29.

SWOR and Mack: Bushwick, B'klyn; Lyric, Richmond, 31-June 2; Colonial, Norfolk, 3-5.

SWOR, Bert: Maj., Chgo., 30-June 5.

TALIAFERRO, Edith, Co.: Keith's, Boston; Bushwick, B'klyn, 31-June 5.

TANGO Shoes: Keith's, Phila.

TANGUAY, Eva: Palace, N. Y. C.

TATE and Tate: Sohmer Park, Montreal, Can., June 7-12.

THOMPSON, Jas., Co.: Forsythe, Atlanta.

THOSE Three Girls: London, Conn., 31-June 5; Temple, Hamilton, June 7-12.

THREE Du Four Boys: Forsythe, Atlanta.

TOKIO Troupe: Keith's, Boston; Bushwick, B'klyn, 31-June 5.

TRACY, Claudia: Bushwick, B'klyn.

VADIE, Mlle., Co.: Forsythe, Atlanta; Colonial, Norfolk, 31-June 2; Lyric, Richmond, 3-5.

VALENTINE and Bell: Keith's, Boston, June 7-12.

VAN and Schenck: Colonial, Norfolk, 27-29; Keith's, Wash., 31-June 5; Bushwick, B'klyn, 7-12.

VAN, Billy B., Co.: Keith's, Phila.; Henderson's, Coney Island, N. Y., 31-June 5.

VANDERKOOMS, The: East End Park, Memphis, 30-June 5.

VANIS, Ollie and Johnny: Forrest Park, St. Louis, 30-June 5.

VERNON, Hope: Victoria, Charleston, June 7-9; Bijou, Savannah, 10-12.

VINE and Temple: Lyric, Birmingham, 31-June 5.

WAKEFIELD, W. H.: Lyric, Birmingham; Ramona Park, Grand Rapids, June 7-12.

WALTERS, Grace, Co.: Lyric, Richmond, 31-June 2; Colonial, Norfolk, 3-5.

WARD and Faye: Colonial, Norfolk, June 7-9; Lyric, Richmond, 10-12.

WARD Brothers: Keith's, Wash.

WARD, Will, and Girls: Shea's, Buffalo, 31-June 5.

WARNER, Genevieve, Co.: Lyric, Richmond, 27-29.

WARREN and Dietrich: Keith's, Phila.

WATKINS, Harry: Forrest Park, St. Louis.

WATSON'S Farm Yard: Orph., Jacksonville; Lyric, Birmingham, 31-June 5.

WEBB, Clifton, Co.: Henderson's, Coney Island, N. Y.

WEEKS, Marion: Keith's, Boston.

WELCH, Ben: Shea's, Buffalo.

WHIPPLE, Huston, Co.: Henderson's, Coney Island, N. Y.

WHITE, Clayton, Co.: Orph., 'Frisco.

WILDE, Mr. and Mrs. G.: Orph., Los Angeles; Keith's, Phila., June 7-12.

WILLARD: Prospect, B'klyn; Keith's, Phila., June 7-12.

WILLIE Trio: Sohmer Park, Montreal, Can., June 7-12.

HAN PING CHIEN

PRESENTING

THE REAL

Pekin Mysteries

Again proved an interesting feature at the

PALACE THEATRE last week

Management W. K. CHAO — *ROSE & CURTIS, Agents*

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES — Direction H. B. MARINELLI

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

CECIL LEAN

Assisted by

CLEO MAYFIELD

Direction M. S. BENTHAM

CECILIA WRIGHT

Direction United Booking Offices

TED **LORRAINE** AND HATTIE **BURKS**

Management M. S. BENTHAM

CLAIRE

ROCHESTER

Headlining in Vaudeville

ALAN BROOKS

Presenting

"STRAIGHTENED OUT"

Written and Staged by Mr. Brooks

Direction MAX HART

ORPHEUM CIRCUIT NOW — Two Laughs a Minute

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

HARRY HOLMAN

is "ADAM KILLJOY"

Direction

THOS. J. FITZPATRICK

This Week

Temple, Detroit, Mich.

VIOLINSKY

"The wizard of the Violin and Piano"

Direction HARRY WEBER

"I write all of Nat M. Wills' Material"

JAMES MADISON

AUTHOR FOR MANY HEADLINERS

1493 BROADWAY, NEW YORK

SONGS AND ACTS for professionals. Sure-fire money-getting Sketches and Monologues. Songs in exclusive, Special and Prof. form. MUSIC COMPOSED AND ARRANGED to all style songs, lyrics, and melodies. ROBT. B. BRENNAN, 1431 Broadway, New York.

IF YOU WANT THE RIGHT KIND OF PUBLICITY ADVERTISE IN *The DRAMATIC MIRROR*

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

COINING THE MORBID

I SUPPOSE there will be picture men found to make a film production based on a recent New York murder trial, with the central figure of the case appearing in the leading role. Methods of distributing the morbid picture will probably also be found. Perhaps there may even be exhibitors unthinking enough to allow such a degrading exhibition in their theaters.

We say that we believe these events possible, but it is with somewhat disgusted heart that we face the prospect. Can you see what it means? Police officials all over the country banning the pictures, with the resulting columns of undesirable newspaper space. Editorial writers seizing the opportunity to take a fling at the motion pictures. Reformers welcoming an opportunity for free advertising. A pleasant thought, indeed; one that should make film men feel proud.

Then, when it is all over, we shall be expected to take the pen up enthusiastically and tell legislators and public why we do not need censorship. We shall be expected to forget these barterers of the morbid, as we shall be expected to disregard the vulgar comedies, that disgust even those pretending to rank as blasé, as we shall be asked to close our eyes to the productions of the company specializing in the erotic filth of the world's literature.

Of course, we know that all picture men cannot be sheep; there must be some goats in the flock. But the goats in the film ranks make a good deal more noise, and it doesn't require much effort to give the impression that they form a much larger proportion of the field than in reality.

MORE PROPHECIES

THE man on the street says, "There are hard days ahead for many of recently born picture companies. There is a bust-up coming, and the Fall will see only the strongly established quality producers left."

This is the latest prophecy. Will it go the way of so many forecasts in the picture field, forgotten as events follow an opposite course, or will it come to pass, and the day of reckless competition of a thousand and one companies be followed by a period of steadiness, less pictures, better pictures, and increased profits? Assuredly, one can cover the fingers of the hand with the names of companies that are not apt to survive another six months of life, and as certainly, the present overproduction and cut-rating competition is in many cases preventing picture makers from receiving a reasonable return on their investments, while it is just as surely resulting in the production of too great a percentage of mediocre pictures. But will the passing of companies now tottering be merely an apparent change, while their places are taken by more newcomers, and the basis of present evils continues?

Prophecies are easily spoken in this picture game, and as easily broken. It is not so far back in history that most men were setting the date for the funeral of the picture art itself, but many of the prophets who spoke loudest have since contributed their aid to its wonderful growth. The independents came, and men gave them from three to six months of life. The soothsayers nodded dismally and wondered at the temerity of the independents. But history only mocked.

The coming of the feature, and the birth of the first free lance feature producers saw these prophecies repeated. But the feature movement grew in strength, though some of the weaker members fell by the wayside, just as some of the less resourceful inedpendents of the early days saw but a brief day of life. The feature programme saw history repeated, but the programme idea lived.

What of the next period? Who dare say? It's a pleasant game, looking into the future of this kaleidoscopic picture world. Prophets are without honor in their own lands, but the picture prophet's most severe critic is his own memory.

GONE are the days when a multiple reel production meant an exceptionally good picture and one could go to see it with the certainty of real enjoyment. "Features," in name, are as frequent now as single reelers, and, too frequently, little better. It is a fact, however, that with all the increased energy in producing multiple reelers, there are no more *real* "features" released than there were a year ago.

INA CLAIRE IN A SCENE FROM LASKY'S "THE WILD GOOSE CHASE," In Which the Musical Comedy Star Makes Her Screen Debut.

THE ARTISTRY OF DETAIL

"To my mind, the eternal cry for 'action, action, action,' may easily defeat its own purpose, when one considers the class of patronage to which the costly feature production of to-day is appealing," says GEORGE FITZMAURICE, whose recent productions have stamped him as a director worthy of a place in the front rank of our producers. "It is my opinion that this placing of overemphasis on the need for action is making picture directors forget the necessity for careful character delineation and construction of the atmosphere that we must have to secure a perfect artistic whole.

"In a really big novel or play you can appreciate the dependence an author places on his mastery of character interpretation and the creation of atmosphere. And it is this craze for action that makes so many of these works appear only mediocre when placed on the screen. The producer takes the skeleton of the book, with just the necessary action, and then expects his players to inject spirit enough in their roles to make the characters appear real flesh and blood. The director hesitates to introduce little scenes and incidents that would vividly paint that character of his people, he has been told that it is 'wasting film.'

"It isn't a waste of film. For, while that director rushes ahead with the action necessary to complete the bare outline of his plot, he hasn't the foundation that will make the deeds of his people appear reasonable, nor has he the deep interest of his audience.

"Of course, I do not mean to say that action should be subordinated to character and atmosphere, that would be foolish. But what I do intend to say is that many producers have too great a fear of devoting the effort and film necessary to put the red blood of life into their pictures. Audiences like to know the characters in the pictures by their actions, and not by a printed insert that attempts to give you a man's whole character in four or five blunt words. GRIFFITH'S productions show how audiences delight in the artistic little touches that create character and atmosphere. Give your audiences a reason to be interested in the different things the characters do later on in the picture—make them feel the atmosphere, the environment, that plays so large a part in influencing the deeds of the people in the story. It all goes to create the single, strong impression that makes a picture a successful one.

"I have tried hard to effectively create this impression by atmospheric and character detail in the picture version of 'The Battle,' which I am now staging for GEORGE KLEINE. When I had a scene showing a business man in his office, I wasn't satisfied with merely having an office set built. I took the scene on the roof of a down town office building, so that through the window of the office the audience can see the Woolworth Building and the outlines of other skyscrapers that immediately spell 'Business.' The audience is at once given a complete idea of this character's environment. Likewise, in the close scenes I have gone into detail and sought to make the spectator feel fully the atmosphere. These character details may seem 'wasted film,' but I believe it pays."

Mention of "The Battle," caused us to ask Director FITZMAURICE whether the staging of this dramatic story meant a permanent abandonment of the comedy field in which "The Commuters," "Stop Thief," and "Who's Who in Society," testify to his success in this line. "I'm afraid not," was his rejoinder. "People will keep after me to produce comedy, though I would much prefer to stage the more serious dramatic plays. I like comedy, and realize that the comedy directors are hardest to find, but I suppose the bigger dramatic pieces are a sop to my ambition. The broader opportunity for doing work that will be remembered is an allurement of the dramatic field that must be balanced against the monetary advantages in staging comedy."

It has become the fashion, when interviewing directors, to ask the subject's opinion on the cutting and editing of film. At the GEORGE KLEINE studio Director FITZMAURICE has complete charge of his production from the purchase of the book rights to the last step in editing before the picture is ready for release. But when we asked him whether he did not think that the director should

(*Continued on page 34*)

EDWARD JOSE,
Producing "The Beloved Vagabond" for Pathe.

TWO STRONG PATHES

In "The Beloved Vagabond" and "The Galloper" Pathe Has Stories That Promise Well

Donald MacKenzie and Edward Jose are at work on two forthcoming Pathe features that give promise of strong stories. They are "The Beloved Vagabond," from William J. Locke's successful novel, and "The Galloper," from the Richard Harding Davis story. Director Jose is staging the adaptation of the Locke story and Edwin Arden will be seen in the role of Paragot, the young architect, who gives his all to the lady of his ideals, and then, finding her faithless, sets forth on a series of vagabond adventures. Bliss Milford is the principal player in his support. The picture will be made in five parts.

"The Galloper," which is being produced by Donald MacKenzie, was one of Raymond Hitchcock's best known successes.

METRO PLAYERS ACTIVE

Two Companies Arrive East and Work Starts on Three Films

Two of the R. A. Rolfe Stock companies which have been operating on the Coast have returned to New York. Edward Connelly and his supporting players, after a week's work in the New York Metro studio, are leaving for the South, where they will complete "Marsa Covington" from the George Ade story. Lawrence McGill is starting work on "Sealed Valley." Production of "The Right of Way," with William Faversham in the principal role, will start this week. William J. Bauman is now in Los Angeles, starting the staging of "The Second in Command," the first Quality-Metro release, which will feature Francis Bushman.

MOROSCO SIGNS MAUDE

Star of "Grumpy" Starts for Coast Studios to Make Film Debut

Cyril Maude, the English actor who proved so successful in this country in "Grumpy" and "The Second in Command," has started for the Pacific Coast after signing a contract to make his motion picture debut in a feature staged by the Oliver Morosco Photoplay Company. No announcement has yet been made as to the vehicle chosen for Mr. Maude's first appearance, but rumor has it that "Grumpy" will probably be chosen.

The announcement that Cyril Maude had been secured by Morosco comes closely following the news that George Fawcett was to be presented in a Morosco feature. Mr. Maude was among the most successful of English actors to visit these shores in recent years. His "Grumpy" took New York by storm and played all of last season on Broadway. This season Mr. Maude had a successful road tour which he closed in Cincinnati to start his picture work.

"THE CHAMPION PICTURE FAN"

The St. Louis *Post-Dispatch* hails Mrs. Barbara Guentert, of the Missouri city, as the "world's champion picture fan." It seems that Mrs. Guentert has missed only two evenings in over five years in seeing the picture show at the Fairy Theater, on Easton Avenue. Every night Mrs. Guentert and her little son are to be found in the same seats watching the pictures with as much interest as though it was their first experience. Together, they have spent 1,800 evenings at the theater, have paid $180 in admissions, and seen about 9,000 different films.

Mrs. Guentert can certainly lay claim to being an expert. When asked her favorite screen player, she did more than the fondest press agent could hope to do by answering "Pearl White."

MUTUAL SUFFERS LOSSES

(Special to The Mirror.)

LOS ANGELES.—Henry Walthall, star of Griffith productions, is going to make another change. He has signed a contract with the Essanay, which concern seems to be making a specialty of capturing artists of peculiar individuality. It is said that Donald Crisp also has been landed by this company and will direct as well as act. Mr. Walthall will appear in masterpieces for the Vitagraph-Lubin-Selig-Essanay feature programme.

Russell E. Smith, one of the best known photoplay writers, has left the Griffith-Mutual studio here to become scenario editor for the Famous Players. Mr. Smith, accompanied by the pretty Mrs. Smith and little Silvia Morris Smith, infantile boss of the household, left Los Angeles Sunday to return to that dear New York where Bre'er Russell will hold forth hereafter.

The Griffith-Mutual studio here is spreading out. In addition to the big studio in use, the company has crossed the street, purchasing a big tract there. It is proposed to double the present stage capacity. The old and new plant will be concreted. Jack Conway, leading man, and Francis Powers, a former Biograph and Lubin player, have been added to the producing staff.

W. E. WING.

News of these changes at the Griffith Coast studios have given rise once more to rumors of strained relations between the master producer and the Mutual Corporation. Nothing definite can be learned in this connection, though the rumors persist in bobbing up with increasing frequency.

VICTORIA FOR FILMS

Rothapfel to Manage House When Reopened as the Rialto Theater

Hammerstein's Victoria Theater, so closely identified with vaudeville for years, after alterations that amount practically to rebuilding, is to open as the Rialto Theater, with motion pictures the attraction. The Forty-second Street house is to be under the management of Samuel Rothapfel, who has announced his resignation from the same post at the Strand, to take effect in a few weeks. No announcement has been made as to his successor at the Strand, which has been under his direction since the opening, but rumor declares that "Doc" Wilson, the popular publicity representative of the house, will be the man chosen.

The new Rialto is expected to be ready for the opening in the Fall. It will seat 2,100, and an effort will be made to present the pictures on an entirely new and broad scale.

NEW FILM COMPANIES

ALBANY (*Special*).—Following are the new film companies incorporated this week: Reel Photoplay Company, New York city. To produce motion pictures and manufacture toy motion picture machines. Capital, $100,000. Directors: Chris O. Brown, Bernard Leavey, Arthur Leavey, 1579 Broadway, New York city.

Arena Innovation Show Company, New York city. To engage in all branches of the theatrical stage producing and motion picture business. Capital, $6,000. Directors: Jolanda Presberg, Rudolf B. Presberg, Henry M. Fertig, 277 Broadway, New York city.

Astor Film Corporation, Rockville Center, N. Y. To operate theaters, music halls, and carry on a motion picture business. Capital, $50,000. Directors: George L. Derr, John F. Mason, George Christian, 80 Broadway, New York city.

The Zenith Films Corporation, New York city. Theatricals and motion pictures. Capital, $10,000. Directors: Philip H. Fett, Thomas H. Wallace, Harry O. Coughlan, 593 Carlton Avenue, New York city.

GEORGE W. HEDRICK.

"SPOILERS" AT EXPO

By an arrangement with Sol Lesser, of the All-Star Feature Distributors, Selig's "The Spoilers" has been booked to play indefinitely at the Panama-Pacific Exposition.

METRO'S COMING RELEASES

The newly arranged releasing programme of the Metro Pictures Corporation postpones the release of B. A. Rolfe's "The Flaming Sword" to an unnamed date, and the Dyreda Art Film Corporation's production of "Four Feathers," with Howard Estabrook, will be the Metro feature for May 24. Orrin Johnson in "Fighting Bob," in which Olive Wyndham is seen in support of the star, will be released by Rolfe June 7, and Florence Reed, in "Her Own Way," the Clyde Fitch drama from the Popular Plays and Players studio, is scheduled for May 31. "The Middleman" was released May 17 instead of May 31, and Max Figman and Lois Meredith in the Wolf-Pollock play, "My Best Girl," will be the unit for June 14. Following these dates will come "Marsa Covington," with Edward Connelly; "The Right of Way," with William Faversham; "A Royal Family," with Ann Murdock; "The Second in Command," with Francis X. Bushman and Marguerite Snow; Madame Petrova in one of her former successes; and "Greater Love Hath No Man," with Emmet Corrigan.

"WHITE SISTER" ON JULY 19

Essanay's screen production of "The White Sister" has been scheduled for release on the V-L-S-E programme on July 19. Viola Allen, who will make her picture debut in her original role in this feature, is now at the Essanay Chicago studios, and says she is quite enthused over work before the camera. Richard Travers has been recalled from the Essanay Chattanooga Company to play opposite the stage star.

CHOOSE METRO PLAYS

The Metro Corporation has decided on "Greater Love Hath No Man" as the vehicle for Emmet Corrigan's screen debut. The picture is adapted from Frank L. Packard's novel. The former Frohman success, "A Royal Family," has been chosen as the picture to present Ann Murdock on the Metro programme.

ADDITIONS TO LUBIN WESTERN

While Captain Wilbert Melville, general manager of the Lubin Western studios, was in New York recently he signed contracts with a new director and a leading woman who have started for the Pacific Coast studios. Dorothy Barrett is the new player, and C. C. Miller, former stage director, the addition to the producing staff.

SCENE FROM "THE AWAKENING," THREE-REEL ESSANAY FEATURE.
Joseph Byron Totten and Nell Craig, the Stars, Are Seen in the Background.

EMMETT CORRIGAN,
Now a Metro Star.

FOUR-REEL KALEMS

Series of "Broadway Favorites" Productions Coming on Regular Service

Beginning Monday, July 12, Kalem Company announces they will issue on alternate Mondays a four-reel feature production in regular service. The first of the four-reelers will be a spectacular reproduction of "Midnight at Maxim's," now being made at the Kalem Studio, Cliffside, N. J.

All the four-reel pictures will be marketed under the brand, "Broadway Favorites." In selecting principals from the stage, Kalem will use only actors who can give the same quality of performance before the camera as they have on the stage. Mere reputation in the theatrical business will not be sufficient; ability of a high order must be the keynote.

Kalem has been a pioneer in the introduction of novelties to the motion picture theater—notably their production of Boucicault's famous Irish dramas made in Ireland; Egyptian stories produced along the Nile in Egypt; the great masterpiece, "From the Manger to the Cross," depicting the life of our Saviour, produced in authentic locations in Palestine and Egypt; and a host of other distinct innovations, including the employment of William J. Burns in a three-reel detective story. Kalem Company paid Detective Burns $3,000 for his appearance in this one picture; and it is claimed by them that this is the largest amount ever paid to a single individual for work in one picture.

SHORT FILMS IMPORTANT

"Don't Overlook the One, Two and Three-Reelers," Is William N. Selig's Advice

With the feature crowding the single reeler further and further out of the limelight, a recent interview granted by William N. Selig, president of the Selig Polyscope Company, has unusual interest. "Don't overlook the importance and worth of the one, two and three reel productions," said Mr. Selig to a Mirror representative. "There will always be a place for the single, double, and three reel pictures on the film programmes, and manufacturers should not allow them to be slighted while bending their energies to the production of big pictures. The three-reel feature length I like especially.

"As for the Selig Company," continued the film magnate, "I can say that, while we are bending every resource to make our 'Red Seal' productions perfect in every respect, we are not going to permit our shorter pictures to suffer. During the past few months we have engaged a number of directors and stage artists, and many of these will devote their talents particularly to our one, two and three reel productions."

FILM "BLINDNESS OF VIRTUE"

The Essanay Company has secured the motion picture rights to Cosmo Hamilton's play, "The Blindness of Virtue," and has started work on a feature adaptation of this piece which proved so successful on the stage under William Morris's management. The screen production will be made in five reels, with Edna Mayo in the leading role. Bryant Washburn will be seen in the opposite part. Rights to several other well-known plays and novels have recently been bought by Essanay for production on the V-L-S-E programme.

GET GOTHAM SERVICE

See-Ell-Bee Films, Inc., has become the New York Gotham Film Exchange, and the offices have been moved to 1600 Broadway. The company has the New Jersey, and New York, including Greater New York, territory for Gotham productions. The first release will be Betty Marshall and Willie Ritchie in "The Man Who Beat Dan Dolan," from the *Saturday Evening Post* story. Charles Brockheim is president and general manager of the exchange.

LUBIN
LIBERTY BELL Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"THE EAGLE'S NEST"

in 6 parts, which is playing to packed houses in all parts of the country, "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of The Gods."

—Also

"THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"THE SPORTING DUCHESS"

with the popular and famous star Rose Coghlan in the cast.

Booked Direct

LUBIN
1600 Broadway, New York City

PRODUCE ITALAS HERE

"Maciste," the Giant of "Cabiria," and Other Stars in Films Made in America

Advices from Torino confirm recent rumors that the Itala Company is to produce in America. This move was decided on some time ago anticipating the participation of Italy in the European war, but for various reasons Harry H. Raver, head of the American Company, has withheld the information until operations were actually begun and definite statements could be made.

"Maciste," the now famous giant of "Cabiria," will be featured in a story by Agnes L. Bain. A popular contest for the selection of an appropriate title for the first "Maciste" production will be held following a private showing of the first sample at which time only representatives of the trade press will be permitted to compete. Fifty dollars in gold will be given for the best title submitted.

A portion of the "Maciste" production has already been completed abroad. The remainder will be staged in America. The company of Itala players selected for the American engagement includes popular stars of "Cabiria." Many American artists will be used to round out the cast. Six reels will compose the average length of the new American-Itala productions. Much stress will be laid on the creation of novel scenes and situations, new effects and colorings and the incorporation in all productions of the Itala patented system for securing stereoscopic relief.

Mr. Raver would make no statement as to his probable market for the American-Itala productions.

HARLAN WITH SELIG

Stage Star Will Appear in Comedies Made at the Chicago Studios

Otis Harlan, whose acquisition by the Selig Company was announced in last week's MIRROR, will start for Chicago this week to succeed Harry Mestayer as leading man of the company working on "Red Seal" features at the Windy City studio. Mr. Mestayer will go to the Pacific Coast to appear in productions staged at the Selig studio there.

No announcement has yet been made as to the pictures that will be chosen to present Mr. Harlan in his screen debut. It is most likely that, as William N. Selig has the film rights to many of the well-remembered Hoyt successes, Mr. Harlan may be seen in one of the roles with which he was so closely identified on the stage.

COMING LASKY FEATURES

"The Chorus Lady" and "The Traveling Salesman" to Be Put on Screen

The Lasky Company has secured the motion picture rights to "The Chorus Lady," and "The Traveling Salesman," both by James Forbes, and recorded among the most successful comedies of recent years. "The Chorus Lady" was successful on Broadway for two years, and continued on the road for several seasons after the New York hit. "The Traveling Salesman" followed this hit, meeting with almost equal favor.

The acquisition of these two comedies follows the success of the Lasky Company with the screen version of "Snobs," presenting Victor Moore, and is evidence of a determination to continue the production of this class of humorous photoplays. These two plays are the first James Forbes plays to be presented on the screen.

WING EDITS "SCRIPT"

William E. Wing, the well-known Selig writer and Pacific Coast correspondent of THE MIRROR, has been honored with selection to edit *The Script*, the official organ of the Photoplay Authors' League. Clifford Howard is his assistant.

CARLYLE BLACKWELL,
Who Has Joined the Lasky Forces.

W. A. SWEET.

MARSHALL TAGGART.

GOTHAM COMPANY ACTIVE

Though among the most recent of the producers to enter the picture field, the Gotham Film Company, incorporated only a month ago, is already displaying unusual activity. One feature has been released, "The Man Who Beat Dan Dolan," presenting Willie Ritchie, the former lightweight champion pugilist. Another is under way, "The Trade Secret," with Frederick de Belleville in the leading role, and produced under the direction of William Haddock. A large studio, with four stages, is located at 237 Lafayette Street. The entire eighth floor of the Mecca Building, at 1600 Broadway, has been taken for the company's home offices, and exchanges are fast being opened in all the principal cities of the country.

Marshall W. Taggart, William A. Sweet, and Clarence Schottenfels are the active heads of the new film organization. President Taggart is a newcomer to the film game, having previously been identified with the advertising and theatrical business. William A. Sweet, treasurer of the Gotham, is also new to film ranks. He is active in financial circles, however, being director of many corporations, and treasurer of the Hardman Rubber Tire Company, of New York and New Jersey.

The Gotham Programme plans to release a four or five reel feature every week, to which the Gotham Film Company will contribute a picture once a month. The Reel Photoplay Company is the first of the other companies to be announced as contributing to the Gotham Programme. The first release of this company will be "Love and the Pennant," by Boseman Bulger, with Mike Donlin, the famous diamond star, in the leading role. Chris O. Brown, long identified with the Sullivan and Considine Circuit, is among those active in this Gotham ally.

Betty Marshall is to be featured in the productions of the Gotham Company. Prominent stage stars will be secured to play the leading roles opposite Miss Marshall.

PUBLISHERS WIN SUIT

Scribners Victorious in Suit Over Film of "Trail of the Lonesome Pine"

Judge Hunt, of the United States District Court, handed down a decision last week in favor of Charles Scribner's Sons, enjoining the Broadway Picture Producing Company from giving motion picture exhibitions of the play, "The Trail of the Lonesome Pine," written by John Fox, Jr. The book, which was published by the Scribners, was one of their best sellers.

After the dramatic rights had been acquired by Klaw and Erlanger, the Broadway Picture Producing Company made a motion picture film of the book, but before the photoplay could be exhibited the Scribners commenced a suit for injunction, which was tried before Judge Hunt last month.

The Broadway Picture Producing Company, represented by Alexander Rosenthal, claimed that it had acquired its rights from Frank Henry Rice, acting as agent for the Scribners. The court found that Rice had no authority from the Scribners to dispose of motion picture rights, and a permanent injunction against the exhibition of the photoplay was directed. David Gerber and Frederick A. Burlingame represented the Scribners.

HUNTRESS ENTERTAINS SCOUTS

Lady MacKenzie, who has just returned from a big game hunt in East Africa, where she secured several miles of film depicting thrilling hunting scenes, last week entertained a troop of Freeport boy scouts with the pictures. It had been arranged for Lady MacKenzie to explain the pictures herself, but at the last moment it was found that this would be impossible because of her social duties, and Philip Mindil, Jr., a lad of fifteen, whose father is her business manager, volunteered to take her place. The pictures were run for him first late in the afternoon preceding the entertainment, and the result was a most pleasing entertainment when Master Mindil appeared before the boy scouts.

MERKYL WITH UNITED

Wilmuth Merkyl has been signed by the United Photoplays Company to appear in its first feature production, "The Victory of Virtue." The picture will be staged in six reels, under the direction of Harry McRae Webster, with Gerda Holmes leading the star's support.

The United Company last week released the first series of pictures taken by the Dorsey expedition, the six reels covering scenes in Japan. The pictures opened at the Studebaker, Chicago, May 15, for an indefinite run.

DECLARES WAR ON CENSORS

PORTLAND, ORE. (*Special*).—Edwin F. James, manager of the Majestic Theater, has declared war upon the board of motion picture censors, and will challenge in the courts the right of the city commissioners to delegate to a board the power to suppress exhibitions and to confiscate films. The Majestic has suffered particularly from the decisions of the board.

MORE V-L-S-E OFFICES

Cleveland, Minneapolis, and Portland, Ore., Added to Big Four's String

General Manager Walter W. Irwin, of the Vitagraph-Lubin-Selig-Essanay, Inc., announces the establishment of three new V-L-S-E booking offices, and the appointment of E. O. Childs as permanent representative in Pittsburgh, Pa.

The new offices are located in Cleveland, Minneapolis, and Portland, Ore. A. W. Goff is in charge of the Cleveland office; C. W. Sawin will represent the Minneapolis office, and Tom North will represent the "Big Four" in Portland, Ore. Arrangements for permanent offices in these cities have not as yet been completed. The territory to be covered by each office is as follows:

The Cleveland office will cover Ohio and Kentucky towns adjacent to Cincinnati, the eastern section of the southern part of Michigan. The Portland office will cover Washington, Idaho, Oregon, and Montana west of Billings. The Minneapolis office will cover Wisconsin north of La Crosse and Oshkosh, the northern part of Michigan, North Dakota, South Dakota, and Montana, east of Billings.

ESSANAY PRESENTS CARTOONS

Essanay has now included in its regular release a series of cartoons. The characters are brought to life and move across the screen just as real people. "Dreamy Dud" and "Joe Boko," originated by Wallace A. Carlson, are the subjects. The first "Dreamy Dud" adventure is "A Visit to the Zoo." On the same reel, released May 20, he appears with "Wag" in "An Alley Romance." On June 6 you will see "Dreamy" "Lost in the Jungle," while old "Joe Boko" shows Ping Bodle a thing or two in "A Close Shave."

MINDIL'S OFFICIAL POSITION

The following letter has been received from Philip Mindil in reference to the statement in last week's MIRROR that he was general manager of the Lady MacKenzie Film Company. It appears that Mr. Mindil is "business manager," not "general manager." The letter follows: "I am the business manager and director of publicity. Lady MacKenzie has not seen the story, and I write this on my own initiative in justice to Lady MacKenzie, whose executive ability is most valuable in the position of general manager, which she holds, as well as that of president of the corporation."

PATHE GETS MORE NOVELS

Pathe has added to its list of popular novels which have been acquired for picturization, the latest being "The Picture of Dorian Gray," by Oscar Wilde; "Nedra," by George Barr McCutcheon, and "Comrade John," by Samuel Merwin and Henry Kitchell Webster.

All of these books have enjoyed such a wide vogue that the features made from them should attract much attention. Each picture will be presented by a stellar cast, the personnel of which will be announced later.

BERNSTEIN IN TOWN

Former Universal City Executive Here to Plan for Fourth Programme

Isador Bernstein, former general manager of Universal City, and the man to whom credit is given for the monster motion picture municipality, was a visitor in New York last week. Mr. Bernstein was enthusiastic over the prospects for the new programme which he is about to establish. The producing plant is to be located on the Coast, and the plans call for the release of a full programme of short pictures and regularly scheduled features. "We'll make them all sit up and take notice," says Mr. Bernstein, who declares that he has unlimited financial backing from interests not previously identified with pictures or theatricals.

It was rumored during the week that Mr. Bernstein was planning a combination with the Associated Film Manufacturers, which organization represents many of the producing companies that were identified with Kriterion, who are also planning the production and release of a new programme. Offices were opened last week in the Candler Building in charge of Arthur Bard, of Santa Barbara, Cal.

"SIGN OF THE ROSE"

Spectacular Ince Production to Open at Astor Theater Next Week

Following the long run of the Famous Players spectacle, "The Eternal City," at the Astor Theater, the latest Ince production, "The Sign of the Rose," with George Beban, will open at the Astor Theater next week. The production has met with unusual success in Los Angeles at Clune's Auditorium. At the Astor the Coast production, which includes the personal appearance of the stars in a combination picture and stage offering, will be duplicated. The title decided on for the film adaptation is "The Alien."

"The Sign of the Rose" will probably be handled by the Select Booking Agency in its first appearances in large cities at high prices, after which it is said that the picture will be handled by Paramount, similar to the method of handling "The Eternal City."

STAGE FILM IN EGYPT

Famous Players to Stage "Bella Donna" There, with Pauline Frederick in Leading Role

Following her success in "The Eternal City," now closing its long engagement at the Astor Theater, New York, the Famous Players Company has completed contracts for the exclusive screen services of Pauline Frederick for a number of years. Under the supervision of Edwin S. Porter and Hugh Ford, who staged "The Eternal City" in Rome, Miss Frederick will start soon for Egypt, where a spectacular production of "Bella Donna" will be staged.

Other productions in which Miss Frederick will be presented soon include a film version of Henri Bernstein's drama, "Bold" and a picturisation of "Zaza."

PLAYERS BACK FROM CUBA

A company of Famous Players, headed by John Barrymore, under the direction of Oscar Eagle, returned from Cuba last week, where they went to stage a film version of the Richard Harding Davis romance, "The Dictator," in the exact locale demanded by the story. The players spent almost a month in the southern republic.

PHOTOPLAY READ TO SOCIETY

Marie Hubert Frohman will this week read her latest photoplay, "The Other Side," to Robert Ingersoll's daughter, Mrs. Walston Hill Brown, and the members of a committee of the International Child Welfare League, in view of a general benefit to the League. The reading will take place at Mrs. Frohman's residence, 117 West Fifty-eighth Street.

LESSER ACTIVE ON COAST

The All-Star Feature Distributors, Inc., Sol L. Lesser, president, operating on the Pacific Coast, have absorbed the Alco Film Corporation, of California, and the Pacific Feature Film Corporation, and have recently contracted to handle all the George Kleine attractions in this territory.

BERNARD FOR F. P.

The Famous Players Company has secured the exclusive motion picture services of Sam Bernard, and the famous comedian will soon make his screen debut in a picturisation of one of his stage successes, probably "The Dangerous Maid." Other productions of Bernard comedies will follow.

START HEADLINE COMEDIES

Little Willie Archer has been engaged to play the leading role in a series of one-reel comedies to be produced by the Headline Amusement Company. J. R. Smith is president of this new organization, which has offices at 1482 Broadway.

The W. H. Bell Feature Film Corporation has secured the rights for States to the six-reel subject, "Indian Wars Refought By United States Army," showing Colonel Cody and other heroes of the prairie warfare. The States covered by the Bell Company are Ohio, Indiana, Illinois, Wisconsin, and Michigan.

PARAMOUNT'S BIRTHDAY

Feature Organization Celebrates Its First Anniversary This Month—The Achievements of a Year

In the latter part of May, 1914, the Paramount Pictures Corporation was organised. In this brief space of time the combination has made wonderful strides, and its keynote now is "permanency."

The first step of the Paramount organisation was the inauguration of the Paramount Service Contract, which was something new in pictures, and which also had much to do with placing the making and distribution of features on an established basis. Briefly, the contract was a definite agreement between the exhibitor and his exchange for service, to be used not less than one month, but carrying a 30 days' cancellation clause. Thousands of theaters have since contracted for the service on this basis. The Famous Players Film Company, Jesse L. Lasky Feature Play Company, and Bosworth, Inc., the three producing companies, were immediately called upon to increase their output sufficient to provide two releases weekly which the Paramount programme provided. This, of course, the producers were able to do with the assurance of efficient distribution through the Paramount Company; and from that day until the present time these producers have continually striven to improve their output of pictures.

Another thing of the utmost importance to every branch of the industry was the installation by Paramount of a system of reports whereby the exhibitor himself is the man whose opinion decides what kind of pictures shall or shall not be on the programme. A committee to select the pictures was deemed inadequate; therefore a system of reports direct from the exhibitor was installed, and, by these reports coming daily from every exhibitor using Paramount Service, the Paramount executives had in hand definite information concerning the kind of pictures Paramount exhibitors wanted and what they did not want. As the result of this system, the releases of the seventh quarter were better than the first quarter, while the releases of the third quarter, according to these same statistics, showed an improvement of 5 per cent. in quality. This system of exhibitors' reports is daily increasing in efficiency, and it is hoped, from quarter to quarter, to make the programme conform, as nearly as possible, to the consensus of opinion of all exhibitors throughout the United States.

Besides these fundamental policies not necessarily known or visible to the industry as a whole, Paramount has accomplished other things which stand as material evidences of its activities. The Paramount national advertising campaign is one feature. The medium used in the beginning were the national magazines of enormous circulation, and Paramount twenty-four sheet stands. Within a few months this campaign was abetted by a high-grade house organ, *Paramount Progress*, going direct to exhibitors, and designed to assist the exhibitor in securing the best possible results to himself from the national campaign and from Paramount co-operation as well. Almost simultaneously, Paramount arranged a high-class little publication, *Paramount Magazine*, which came into being with a distribution of 300,000 copies. This achievement of itself is of considerable importance. *Paramount Magazine* is now sold on the news stands throughout the United States, and has a constantly growing paid subscription list.

Another movement by Paramount whose results are far-reaching is the introduction into its service of the weekly releases of travel pictures. Late in 1914 an expedition of five camera men was sent to South America for the purpose of securing first-hand pictures of that country, with its people, industries, scenes, and wonderful in scenery. Pictures were taken along the entire route and the first releases were of scenes in Florida, and from there the pictures weekly have shown the various islands and peoples en route.

INCREASE ESSANAY OUTPUT

In line with his policy of progress, George K. Spoor, president of the Essanay, is rapidly pushing forward Essanay's capacity for production, and in the last few weeks has almost doubled the output of films. Essanay is now putting out more than twelve reels every week. This has been done by increasing the number of directors and companies while increasing the quality of the films constantly. In addition to the six regular weekly releases, including a two and three reel feature, it is getting out one and two reel Essanay-Chaplin comedies, and four, five and six reel features, which are being released direct to exhibitors through the V-L-S-E. To produce the extra releases, Essanay has added largely to its force at the Chicago studio. It has added an extra company at Niles, Cal., studios; has opened a new studio at 147 North Hill Street, Los Angeles, and has a company playing at Chattanooga, Tenn. Another company will be established on the Atlantic Coast this Summer to take special plays requiring an Eastern setting.

TOWER OF MADISON SQUARE GARDEN.
The World's Largest Photoplay House Opens with V-L-S-E Feature.

STUDIO GOSSIP

"PLAYING DEAD," the Richard Harding Davis story, is being produced as a Vitagraph feature under the direction of Sidney Drew. Mrs. Sidney Drew adapted the story.

THE VITAGRAPH WESTERN studio has just completed "The Desert Man," a three-part Broadway Star Feature, from the pen of Jack Wolf. Ulysses Davis directed the production, and Myrtle Gonsales, William Duncan, and George Holt are seen in the principal roles.

NICHOLAS DUNAEW, the Vitagraph player, is arranging a benefit for Russian actors, who have been impoverished by the war. It will be given this Friday evening at the McKinley Square Theater, Bronx. Among those scheduled to appear are Anita Stewart, Earle Williams, Maurice Costello, Flora Finch, Kate Price, Robert Edeson, James Young, Clara Kimball Young, and it is probable that S. M. Speden, Vitagraph's genial publicity director, will oblige with his well-known lecture on motion pictures.

SANGER AND JORDAN have completed arrangements whereby Adolf Phillip, the comedian, will appear in pictures in versions of his well-known plays. Offers are awaited from producing companies.

PEARL WHITE declares that at every step in her career in recent years Director Theodore Wharton has played an important part. "When I came to New York first, about five years ago," she says, "it was Director Wharton whom I met. A week later I secured the chance in pictures that enabled me to leave the road show I was with. Then a year later I left the company I made my screen debut with and joined Pathe. Again it was Theodore Wharton whom I met. When I finished the 'Perils of Pauline,' and was considering a return to vaudeville, the Pathe people told me they wanted me to play in a new serial, produced by some new directors. I asked to meet them—and again it was the Whartons. Do you wonder that I consented to play Elaine?"

EDWIN ARDEN says that he likes motion picture work because of the opportunity offered for an actor to study his own work on the screen. The stage star is meeting with new popularity in "The Exploits of Elaine."

"THE TRUTH WILL OUT"

The writer of these "ads" is an official of the Vitagraph Company.

He writes them in his spare time, for recreation.

He is not a regular advertising man, so does not wish to give his name.

He does wish to tell the exhibitor the truth regarding certain matters——

He believes every new patron gained, a new stone in the foundation of *success*.

To interest new people you must have *new ideas*.

The newest idea is "THE GODDESS."

It is built upon the experience of eighteen years of motion picture making.

It is built for *success*.

To bring new patrons to your theatre——

Book "THE GODDESS."

To please your new patrons——

Show them "THE GODDESS."

And they will go home——

Praising "THE GODDESS."

And a walking advertisement for your house.

Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince, Anita Stewart and Earle Williams have all loaned their brains and personality to make this

Vitagraph Production

the

"success of the season."

Booked through the General Film Company.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—New Yorkers will be privileged to see little Mary Pickford in the flesh soon, but after she returns to Los Angeles, the Famous Player star will leave a reminder behind her. It will be a magnificent oil painting of the "little queen," by Violet Sayre. The painting reveals Mary in one of her niftiest dresses, seated in a chair and having a peculiarly effective Pickford expression. The canvas is 40 by 60 feet square, and will be a present to the Strand Theater.

More Ince Stars

Jane Gray and Hale Hamilton are the latest stage stars to sign up with Thomas Ince, of the N. Y. M. P. Co. Miss Gray has been a Broadway star for several seasons. Mr. Hamilton will be remembered as J. Rufus Wallingford, of George Cohan's production, "Get-Rich-Quick Wallingford." Both will be starred in Inceville in big, multiple-reel subjects written especially for them.

Allan Dwan was observed counting his money just outside a contractor's office and then making a slow exit, shaking his head sadly. When the Famous Players director became convinced that two could live as cheaply as one, he up and married the angelic-appearing Pauline Bush. Then he got the bungalow fever and has been thumbing the family roll and visiting builders ever since. It is a fatal itching that lands the best of them in time.

Bruce Mitchell, who was with the Crown City Company, is directing for the Capital Film concern, a new one, at the old Oz studio. Rena Rogers, of the Thistle, is playing in the new company.

Phillips Smalley, Adele Farrington, Rupert Julian, Dixie Carr, and Maude George are appearing in "A Cigarette, That's All," dramatized by the capable Lois Weber from a story. The cast and direction should be sufficient to guarantee something worth while.

Although confined to his home with cracked bones, the indomitable Thomas Ince projected and put the finishing touches on "The Reward" before the Mutual master picture was shipped to New York. In order to do this Mr. Ince had a screen and projecting machine installed in his home. "The Reward" features Bessie Barriscale.

Pavlowa Visits Selig Studio

Mlle. Pavlowa, the famous Russian dancer, was the guest of Colonel W. N. Selig at the beautiful Selig Coast studios during the past week, together with Manager Max Hiret and others of the company. The dancer seemed especially fascinated by a picture scene at the Selig Jungle Zoo, in which a number of "extras" were doing a tango.

Frank A. Newburg, who never needed the sympathy of the fans before during his long stage and screen career as juvenile leading man, makes timid announcement of his marriage with Jane Novak, niece of Ann Schaefer. Miss Novak has made quite a dent in the film shield as ingenue with the Western Vitagraph. She is said to resemble Alice Joyce of screen fame. Now she looks more like home-made biscuits, the kind that mother made.

Well, who do you think won the beauty prize at Venice this year? No one else but our own Fay Tincher, spit-curls and all. The bathing-suit parade and contest was a stunning one. The line of dazzling beauties was long and blinding. But when it came to picking the winner, there was not the least bit of doubt. The dark-eyed Fay was it. We would like to describe her suit, but being mere man, what's the use of futile trying.

MARY ALDEN,
A Mutual-Griffith Star.

Billie Bitzer put over one which should be chronicled. He dropped into the Auditorium to see "The Clansman," the great Griffith drama which William filmed with remarkable honors. After the feature was completed Bitzer arose and casually remarked: "If I could do that picture over again I could make a good one of it."

Kate Toncray, recently of the Bio, has joined the Reliance-Majestic studio. She is a capable character actress.

"Sheriff" Arthur Mackley was determined to secure altitude for his Reliance story, "The Race Love," and he got altitude in chunks. First, the company paced it on foot up a trail for more than six thousand feet. They also tugged heavy luggage with them. When they arrived, it began snowing, hailing, thundering, and raining. For three days Director Mackley fought the elements and took scenes. Then the party slid down and recuperated. But they got the scenes.

New Selig Studio

Well, they are going to plant Tom Mix out in the wilds, far from the dangers of a metropolis. Civilization has done its best to put the Selig cowboy-actor-director away for keeps, missing by a hair breadth in each case. The latest was the road frame-up where the horses in a chuck-wagon race thought to bash the hero of a thousand film thrills. The teams collided and Tom went under, according to schedule. Heels thudded on his manly chest and wheels skimmed over his pulsating form. Spectators murmured: "Goodby, Tom," and friends felt bereaved on the spot. Mix came out of the hospital three days after with a small bone in his forearm broken and much skin missing, but in defiant frame of mind. He said no one's bunch of skates ever got him before and never would again. But Manager Thomas Persons, of the Selig Coast studios, decided that the calm, raw territory was good enough for Director Mix and his piruting bunch of film stem-winders. So Persons has gone to New Mexico and Arizona searching out a spot for his studio, where dangers will be confined merely to bullets, crazy broncbos, mountainous falls, and rattlers, with a bunch of raiding Apaches now and then.

Out at the Big "U," Uncle Otis Turner is walking about with a cane, limping on a sprained ankle; Director Henry McRae is recovering from a near blood poisoning from a nail wound, and Fritzi Brunette is having the flutters because her new car ran away and tossed her against a telegraph pole. She went to the hospital, but no serious results are anticipated.

Every one will remember Grace Lewis, even though she stands but five feet high and weighs just enough for her size. The midget actress was a Vitagraph star as long as seven years ago. She wound up in the Bio yard. Two years ago she bade the film a long farewell and retired forever, going home to father in San Francisco. She bobbed up in Los Angeles this week as young, pretty, and vivacious as ever, but with a strange yearning in her eyes. "Let me act!" she cried. "Let me act for the camera!"

This Paul Powell, erstwhile writer and critic, is sneaking up on the display of medals in a mighty sly manner. No one seems to know the insidious person is at work, but he quietly burrows all the time. First, he used to tag D. W. Griffith around in the old Bio days, and discuss logic, theosophy, fattening foods, astronomy and anatomy, but all the time had his eye on that distinguished director's work. Then he surprised the writers' colony by hopping out to Melville's studio as director. Some time ago he stole into the Griffith-Mutual studio and began directing there in a surreptitious manner. Now he flares forth as a feature director, his first four-reeler, when run at the studio, proving peaches-and-cream all the way through. They will be paging the halo man for this smooth fellow if this sort of thing continues.

Harry Edwards, the L-Ko director, has the grip. During a scene with William Ritchey in the foreground, Edwards sneezed so hard he jarred the camera and forced a make-over. We don't know the press agent's name, but have hopes of him.

Keystone Stretching Out

The Keystone is stretching out. With every available foot of the old yard covered with staging and buildings, the Sennett studio is overcrowded. Therefore Kessel and Baumann have purchased a city block of ground across the street and are putting in a stage, 100 by 300 feet, and a concrete garage. And now the innocent pedestrian will have to run the gauntlet in record time to escape the bombs, bullets, and flying debris from either side.

Dave Morris, the Keystone comedian, formerly a Bio star fun-maker, has been ill a few days.

Chester Conklin, the funny little fellow who has such trouble in keeping his pants on, in Keystone films, formerly was a clown in the Ringling Circus. They want him back, but Chester would rather remain and enjoy real excitement.

The American boys are all likable fellows, but seem to have weak memories.

(*Continued on page 35.*)

Selig

"THE MILLIONAIRE BABY"

Arrangement The Bobbs-Merrill Co.

Anna Katherine Green's Best Adventure Story. Dramatized for Motion Pictures in Six Acts by Gilson Willets. Released Monday, May 31, as a Selig Red Seal Play. Featuring a Select Company of Artists, headed by Mr. Harry Mestayer, the notable star.

Selig Diamond Specials in Three Reels
Released Regularly in Regular Service

"PALS IN BLUE"—A Selig Diamond Special in three reels, released Thursday, June 10th, presents Tom Mix, the Selig cowboy actor in an unusually thrilling drama of the Western frontier. He has outdone himself in daring feats of horsemanship.

Selig Program for Week of June 7th

"THE WEB OF CRIME"—Two Reels—Released Monday, June 7th.
"SAVED BY HER HORSE"—One reel drama—Released Tuesday, June 8th.
"WILLIE GOES TO SEA"—One reel comedy—Released Wednesday, June 9th.
"THE JOURNEY'S END"—Jungle-Zoo drama—Released Saturday, June 12th.

Selig Exposition Flyer Leaves for California on July 8th
Write for Our Artistic Booklet, It's Free for the Asking

Hearst-Selig News Pictorial
Every Monday and Thursday

SELIG POLYSCOPE COMPANY
CHICAGO

"They Fill the Till"

WILLIAM GARWOOD
Universal Films Imp Brand

PEDRO de CORDOBA
Will accept offers for leads in Feature Pictures
Address 77 E. 89th St. Phone 3730 Lenox

C. JAY WILLIAMS
COMEDY DIRECTOR
With THE VITAGRAPH CO. OF AMERICA

GEO. FITZMAURICE
Directing Geo. Kleine Features

WILLIAM F. HADDOCK
has been rented by
THE GOTHAM FILM CO.
to produce "The Trade Secret" with Frederick De Belleville and Betty Marshall

At Liberty June 1st to Consider Offers
WEBSTER CULLISON
Managing Director-in-Chief "ECLAIR" Two Years
Address 6512 Sunset Blvd., Los Angeles, Cal.

Billie Reeves

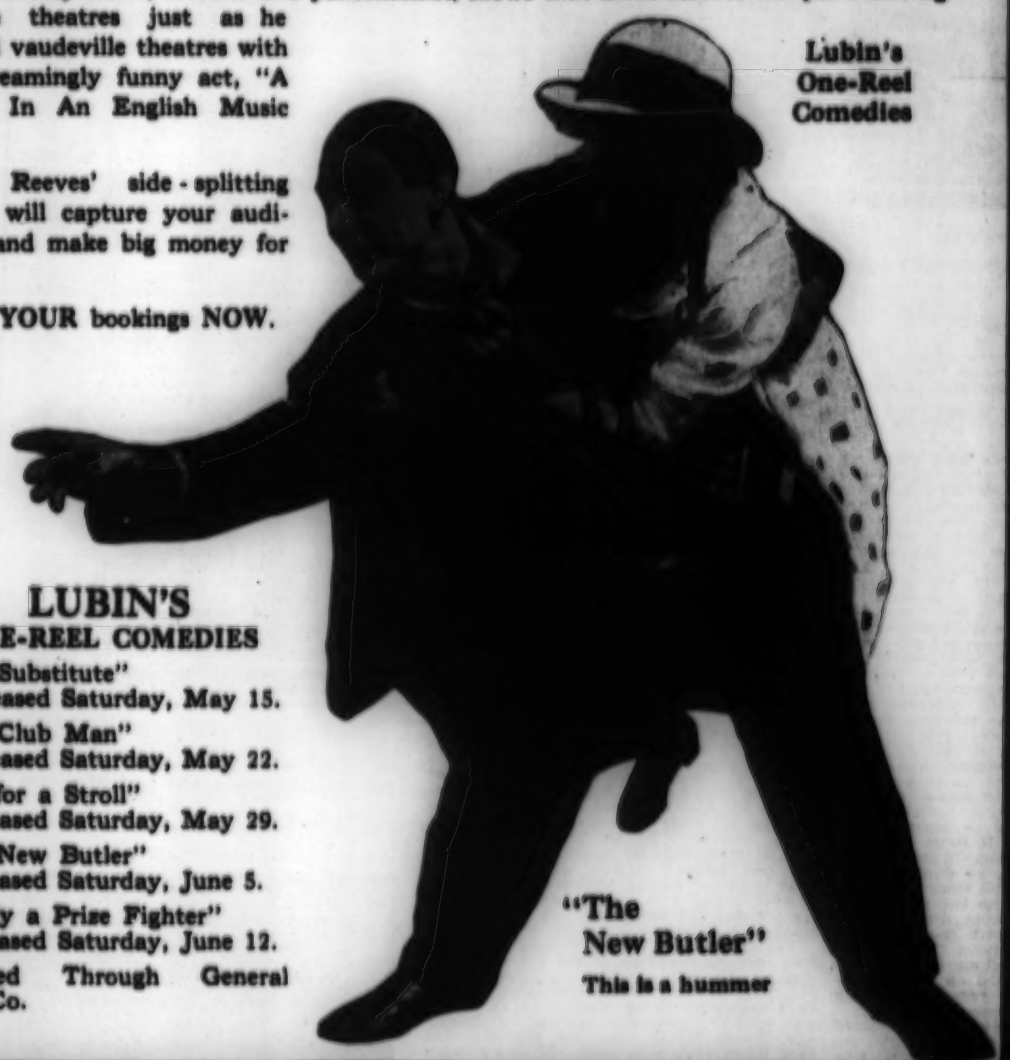
"The Scream of the Screen"

Record-Breaking Bookings

for the popular LUBIN ONE-REEL COMEDIES of the famous Billie Reeves, the great comedy actor, acrobat and pantomimist, shows that Billie Reeves will pack moving picture theatres just as he packed vaudeville theatres with his screamingly funny act, "A Night In An English Music Hall."

Billie Reeves' side-splitting stunts will capture your audiences and make big money for you.

Make YOUR bookings NOW.



Lubin's One-Reel Comedies

"The New Butler"
This is a hummer

LUBIN'S
ONE-REEL COMEDIES

"The Substitute"
Released Saturday, May 15.

"The Club Man"
Released Saturday, May 22.

"Out for a Stroll"
Released Saturday, May 29.

"The New Butler"
Released Saturday, June 5.

"Nearly a Prize Fighter"
Released Saturday, June 12.

Released Through General Film Co.

LUBIN
Philadelphia.

FEATURE FILMS OF THE WEEK

"The Boss" a Virile Melodrama—George Ade's "The Slim Princess" on the Screen—Vitagraph's "A Price for Folly" Pleases—"Wife for Wife" a Strong Kalem Feature

RUTH STONEHOUSE,
In Essanay's "The Slim Princess," V-L-S-E Release.

"THE BOSS"

Four-Part World Film Drama Adapted from Edward Sheldon's Play and Produced by the Brady Film Corporation. Released May 24.

The Boss ..... Holbrook Blinn
The Girl ..... Alice Brady

The principal characters that make up the play are of too recent acquaintance and too much discussion to need but brief mention. The boss is a labor product, a hard headed, hard hitting man, who works his way up from the docks into a rulership over the men with whom he has worked and who respect his greater mentality. And being a successful boss, we are prone to boast that he is typically American, so much have the plays of a few years ago pushed this successful person into average prominence. Holbrook Blinn had the entire approval of the audience, overcoming for that matter the repugnance that a disagreeable part tended occasionally to create. His playing was not essentially different from that on the stage, and he managed to get his main points over well enough. Miss Brady, besides being the daughter of her father, is very good looking. As Porkey McCoy, Bert Starkey gave an earnest and laughable delineation of the boss's assistant.

The point about the play is, however, that it grips you. Its action is unmarred by many interruptions, and it flows smoothly and most believably along. Presently, it gets under the skin, due, no doubt, to the fine work of Mr. Blinn and some of his associates, and from then on the picture accomplishes what all picture drama interpreters seek. You feel with the action instead of externally criticising the plot. It is the greatest accomplishment in picture realism. It has established an understanding with feelings, and reasoning—which might detect flaws—is temporarily asleep.

Working his way up and being spurned by the Griswold family, Regan persuades the men to work for half rates, thus permitting him to corner all the business of the Griswold Transportation Company. As his power and wealth increase, his assurance in the presence of the Griswold family becomes more marked and more amusing. Then the inevitable in the person of the Griswold girl passes his horizon, and he at once takes up horseback lessons and succeeds thus in making her acquaintance. He later announces that he wishes to marry the girl, and while her father acquiesces, as the one way out of his business insolvency, her brother leaves the house to fight his boasship. It may be remarked that the self-sacrificing girl makes a naturally cold wife, and some space is devoted to showing a loveless match and a boss whose place is on the docks instead of in a fashionable home. Labor troubles, as incited by the brother, lead to the boss being arrested on a charge of murder and his making his office in the jail. Later he is released and by this time his wife has learned to love him.

Naturally, four reels find room for more detail than is here mentioned, and for the most part it is effective material. Yet, when all is said and done the one character dominates all else, and it is a very lucky circumstance that it was in such exceptional hands.

"The Boss," one would imagine, should have a good future before it. It is certainly the kind of a picture the exhibitors are looking for. F.

"THE SLIM PRINCESS"

Four-Part Feature Adaptation of George Ade's Book and Play. Produced by the Essanay Company and Released Through the V-L-S-E, Inc.

Alexander Pike ..... Francis X. Bushman
Princess Kalora ..... Ruth Stonehouse
Popova ..... Wallace Beery
Count Selim Malaguski ..... Harry Dunkinson
Princess Jeneka ..... Teras Bey
Rawley Plumston ..... Bryant Washburn
The Only Koldo ..... Lester Cuneo

"The Slim Princess" of the screen differs little from "The Slim Princess" of the stage. The music is missing, perhaps, but the structure is the same. When the stage producer found his plot weakening he called on the orchestra leader to wield his baton. The picture producer meets the same contingency by a sight-seeing trip through Washington. The picture is amusing in a mild way; it is decidedly refreshing in that it shows little of accepted picture mechanics. It works up, in the final reel, to strongly pleasing comedy.

The screen producer found his story a slim thread, so he called on his players to fill the gap. In Ruth Stonehouse he found a piquant, pleasing Princess Kalora, who well typifies George Ade's heroine. Francis Bushman measures up to the physical requirements of his role as a wealthy young American bubbling over with energy and good spirits. But Wallace Beery easily captures the honors of the cast, providing many a good laugh as Popova, tutor of the Princess Kalora. The production has been well staged, and the photography is of the usual clear Essanay standard.

George Ade's story treats of the land of the Sultan, where "fat" is synonymous with "beauty." Poor Princess Kalora is slim, beautiful in our eyes, but in hot water because she will not get fat. Her younger sister, Jeneka, is adorably fat, but she cannot marry, according to the law, until the elder sister has found a mate. The complications follow when the Princess Kalora meets Alexander Pike, a young American, and finds that he loves her, because in American eyes she is most beautiful. All ends happily after many amusing complications, including a trip to America by the princess in search of means of adding weight. W.

"A PRICE FOR FOLLY"

A Vitagraph Blue Ribbon Feature to Be Released on the V-L-S-E Programme. Produced by George D. Baker from the Story of George P Dillenback.

Mlle. Dorothea, actress ..... Edith Storey
Maurice, her partner ..... Arthur Cosine
M. Jean de Segni ..... Antonio Moreno
The Duchess, his mother ..... Louise Beaudet
The Duke, his father ..... Charles Kent
Mlle. Mounier, their friend ..... Ethel Corcoran
M. Henri Landon, the rival ..... Harry T. Morey

Good film plays, which is to say, those specially written for film use, have a very special way of depicting one emotion, one theme, of sticking to one purpose, somewhat like the view a pair of magnifying glasses affords of the whole scene. Thus in this drama, based on big motives, the director throws into the foreground, either by the placing of his characters or by preferment or other tricks which a good director may call to his aid, the grief occasioned to the parents by their free living son. What would ordinarily be the tragedy with the son as the principal figure, here becomes the real mental tragedy of his parents. This is the photoplay author's privilege, to be able to depict these side issues, and here the director has understood his purpose and collaborated well.

Yet it must not be understood that this was entirely a drama of the old folks, for Antonio Moreno, as the son, plays a very able part, and that would also eliminate the here seductive Edith Storey or her calm and coolly mercenary admirer of middle age, Harry Morey. As the youthful trio they do exceptionally well. It was a more or less sad story that they enacted, one where the son of the Duke goes "overboard" in the matter of presents for the girl, and finds himself broke early in the picture. Preceding that there was the ballet to introduce the girl professionally and the two admirers as box holders and enthusiastic applauders of all she does. A little banquet given later finds the girl undecided between the man who clamps a diamond anklet in place and the youth who presents a rose. The rose, because its donor happens to be the younger, wins her supper company, but when the news comes that her partner is really cleaned out she quickly switches to the other man. The young man returns home to find that his father has stabbed his mother rather than allow her to find out the truth about her idolized son. The father has fainted and dies some time later of the shock of his deed. But the son is suspected and he hears words concerning this from the lips of his adversary some time later. The result is a duel, and the son even imagines himself shot and carried from the field dead, for it is then that he wakes up The audience which has seen him lie down after one of his many *soirees* in the company of the heartless creature, now views his awakening and his refusal, to the gratitude of his parents, of the wired invitation of the seducer.

There really is not a thing the matter with this play. Viewed from any angle of the film producing game, it is almost perfect, or, if not that, then as good as expert human endeavor may succeed in making it. Perhaps the fact that it is as good as it is precludes the possibility of our saying much more about it than that, we repeat, it is good. However, it is better than that, for it is a strong, forceful play beautifully presented that may at least go good one better. F.

"WIFE FOR WIFE"

A Three-Part Adaptation of the Play of the Same Name by John Stevens, Featuring Regina Richards and Wilmuth Myrkle. Produced by the Kalem Company Under the Direction of Kenean Buel for Release May 31.

Edith ..... Regina Richards
Edward ..... Wilmuth Myrkle
Richard ..... Robert Walker
George, a mulatto slave ..... John Mackin
Susie, his wife ..... Mary Kennedy

Besides being a vivid story this three-part picture is remarkable for the truth as to detail and atmosphere, most excellent photography, and some especially able acting on the part of Wilmuth Myrkle and John Mackin. The locale of the picture is in the South, in the good old ante bellum days, and it is remarkable that the director has been able to find at this late day settings so realistically illustrative of that period. It is a thoroughly good picture from start to finish, there not being a single feature or detail that could by any possibility be adversely criticised. In these days of hasty, hurried, and, many times, careless production, it is indeed a pleasure to witness a picture such as this one. Kenean Buel deserves the utmost commendation for the able manner in which it has been produced and staged.

The story is highly melodramatic, but so well written and ably constructed that the sensational incidents rather add than detract from its interest. Edward, a rich Southern landowner, leaves his plantation in charge of his unworthy friend, Richard, while he travels in Europe. Richard seduces the wife of a mulatto slave and at the same time falls in love with Edith, a beautiful Southern girl. She catches him in the embrace of the negress and the engagement is broken. In an attempt to regain her affection, Richard sends the negress to the slave market, telling her husband that he did so on the orders of the absent owner. George, the husband, vows revenge. Edith, in an attempt to forget her sorrow, travels in Europe, where she meets Edward, they fall in love and are married. On their return to the plantation Richard, who is still in love with her, places her in a compromising situation, and a duel with swords follows, in which Edward falls down the stairs, injuring his head, leaving him with a deranged mind. Richard again attempts to seize Edith forcibly, and in a second fight Edward regains his reason. While convalescing from the second fight, George, the mulatto, enters his bedroom and, after tieing him in a chair, tortures him by holding a rattlesnake to his face. He is just about to let the snake strike when Edith enters, and while the slave's attention is distracted, the snake bites and kills him. Edith and Edward are reconciled, Richard disappears, and the picture closes with love's sweet song once again in its natural key. E.

"FOUR FEATHERS"

A Five-Part Adaptation from the Book of the Same Name by A. E. W. Mason Featuring Howard Estabrook. Produced by the Dyreda Art Film Company Under the Direction of J. Searle Dawley for Release on the Metro Programme.

General Feversham ..... Edgar L. Davenport
Lieutenant Sutch ..... Fuller Mellish
Harry Feversham, age fourteen ..... Ogden Child, Jr.
Captain Harry Feversham ... Howard Estabrook
Captain Jack Durrance ..... Arthur Evers
Mr. Eustace ..... George Moss
Miss Eustace ..... Irene Warfield

This picture is another refutation of the assertion that anything is possible of reproduction on the screen, and shows conclusively that even a good, strong story must have screen possibilities before it permits of successful reproduction. A. E. W. Mason wrote a strong, exciting, thrilling story, and it made a mighty interesting novel, but it is so replete with exciting action that it is almost impossible to transfer it from the written word to the screen. It could not possibly be done in less than ten to fifteen reels of film, and the story is not nearly big enough to permit of a picture of this size. To attempt to effectively tell the story in five reels results in a series of disconnected incidents that are neither exciting or particularly interesting.

It would seem as though both the person responsible for the adaptation and the director could have got more out of the material at hand than was evident in the picture. The trio of English officers failed to give the impression of members in a crack English regiment, and looked more like comic opera comedians. Howard Estabrook, in the leading role, did some capable acting.

The story is vivid, but lacks dramatic possibilities. As a boy, Harry Feversham, in listening to the stories of horror and bloodshed told by his father's brother officers, becomes afraid and, stealing away from the dinner table, creeps shivering to bed. Ten years later as a captain in a crack English regiment he resigns when the regiment is ordered on active service in Egypt. His brother officers and the girl to whom he is engaged judge him a coward and give him four white feathers. Overwhelmed by the insult and the disgrace, he resolves to make them take the insignia of cowardice back and, journeying to Egypt, is successful first in bringing in the lost dispatches of General Gordon, a feat of great daring, and later in rescuing one of his brother officers from an Arab prison. He is acquitted of the heinous charge and, returning to England after some slight complications, is successful in winning back his lost love. E.

"SILVER THREADS AMONG THE GOLD"

Six-Part Picture Accompaniment Made by the K. and R. Film Company. Produced by Pierce Kingsley. Music Arrangement by Maurice Levi.

Martin, the farmer ..... Richard J. Jose
His Wife ..... Mrs. R. R. French
Tom, their son ..... Guy D'Ennery
Mary Chester, the girl ..... Dora Dean
Judge Walcott ..... Jack Ridgway

Whether the music will outdo the picture or whether the music will prove a mere accompaniment for the picture remains to be seen, and depends also in great measure on what kind of an accompaniment, in the music line, will reach your town. If it be Richard Jose, the tenor, little need be feared for the two-fold result. Mr. Jose has a remarkably sweet voice, and with Maurice Levi of band-concert fame, arranged a score that would be suitable and at the same time

(*Continued on page* 38.)

HAROLD LOCKWOOD AND ELSIE JANE WILSON IN "THE LURE OF THE MASK."
A Four-Part "American Distinctive Creation," for Mutual Masterpiece Service.

PATHÉ

The Romance of Elaine

The Concluding Chapters of the Exploits

Now comes the final triumph of Elaine!

After her desperate dangers, her narrow escapes from the highly intelligent and malevolent enemies who for months have beset her, she becomes Elaine the victorious.

All the millions who have so breathlessly followed her in her vicissitudes wait to see her in this, the happy conclusion of her escapades and her exploits.

Elaine's trials and tribulations are drawing to a close.

Through her love she has suffered.

Now through her love she will triumph.

Does she marry? Does society claim her? Do art and literature make her life? Or do home and children? ? ? ? ? ? ? ? ? ? ? ?

The final reels of the ROMANCE OF ELAINE will tell everything of how she gains her peace and happiness.

Elaine has transformed many poor days into big days for you—now let her make big days into biggest.

Elaine was given to the public with a blaze of attention-compelling publicity but——

Publicity alone could not drive the crowds to see these great pictures week after week and month after month. The later interest, the later curiosity and the later desire were aroused by the quality of the pictures themselves. Elaine's success is due to Elaine's own greatness.

The ROMANCE OF ELAINE is written by Arthur B. Reeve, dramatized by Charles W. Goddard and produced by T. W. and L. D. Wharton. It features Lionel Barrymore, the justly celebrated star, Miss Pearl White, whose popularity is nation-wide, and Creighton Hale.

Two parts every week, each installment the best that money, brains and artistic talent can produce and——

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

We agree with Emmet Campbell Hall that no phase of the motion picture art has been so neglected as the method of writing and introducing sub-titles or leaders. We venture another statement which will be received by some with weeping and wailing and gnashing of teeth. It is this: Two out of every three of the so-called "star" writers of to-day have not the faintest conception of the proper method of writing photoplay sub-titles. Understand, we do not say they do not know where to introduce sub-titles, although there is also a question here, but two out of three do not understand how to write a sub-title. They study titles, cast of characters, synopsis, strength of plot, and technique of layout, and then the sub-titles would make a headliner on any newspaper tear his hair in despair. You study the construction of the script, but not the construction of the sub-title, a most important part of the script. Sub-titles should be grammatically correct; should be forceful; should be meaningful in few words; should strive to retain plot atmosphere; and yet the more enterprising film manufacturers are engaging men and women who do nought else but rewrite and replace, abbreviate, or cut out sub-titles which are written by those writers who should know the art. And to know the art of writing attractive sub-titles or leaders requires study, requires brains, requires a knowledge of how to "boil down." Study the headlines of any well edited newspaper, there you will see condensation, the entire story told in a few words. Emmet Campbell Hall introduced a new idea in photoplay leaders in his "Road o' Strife" series filmed by the Lubin Company. We prefer to see the photoplays before expressing any opinion. We think Mr. Hall should be congratulated for his endeavor to improve on present sub-titling methods; we do not think his innovation will become standard by any manner of means, but we do believe that his entering wedge will make a way for future developments and improvements. We asked Mr. Hall for some expressions as to his new idea, and of writing sub-titles in general, and we retire gracefully in favor of Mr. Hall, who speaks with knowledge and authority.

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Vitally Consequential.

"Of the various factors combining to form the photoplay as it appears on the screen," writes Mr. Hall, "the sub-title is, I think, the most vitally consequential, not even excepting strength of plot or merit of acting, and no phase of motion picture art has been so neglected. No matter how impressive the story or how finished the work of director and actors, the play can be, and, sadly frequently is, absolutely 'killed' by inappropriate, unnecessary, inharmonious, and banal sub-titles. On the other hand, skillful and artistic sub-titling can sometimes make a pleasing offering from what would otherwise be a dull and unconvincing effort. Theoretically, a perfect photoplay would be without sub-titles of any kind whatsoever, the story being clearly conveyed by the action alone, but practically it would be impossible to establish, develop, and conclude any consequential story within the limits which would be imposed upon by a leaderless construction—and unchanging scene and continuous action. To a very limited extent, lapsed time could be indicated and change of scene effected by dissolves, but this method would be hopelessly clumsy and inadequate in the presentation of a complex plot. Leaders in some form seem absolutely essential to indicate lapsed time, to serve as a curtain, and permit a change of scene, and to briefly convey necessary information which might possibly be shown in action, but which would require inordinate footage.

• • • •

Constructive Skill.

"Constructive skill on the part of the playwright will reduce the number of such necessary leaders to a reasonable minimum, and a little ingenuity, coupled with a fair knowledge of English, can do much to cut out the inevitable shock which they produce. Under the most favorable circumstances leaders tend to destroy the illusion—to do as little harm as possible in this respect would seem to be all that we could hope for. To have the wording harmonize with the spirit of the action and atmosphere of the scene is of utmost importance, and this cannot be done if the title is written with undue economy of words. It is far better to use fifteen words and express the thought or fact to be conveyed clearly, and in smooth phrases, than to use but five words which will result in a jarring discord. Such bald statements of fact as 'The Next Day,' 'A Year Later' ('That Night,' also comes in the category—editor), etc., are rarely necessary, and solemn announcement of the obvious such as 'Jack Meets Clara,' when the identity of the characters have already been established, and they are, an instant later, seen to meet, is childish. I would use much more forceful language to describe the person who kindly relieves one of all suspense by saying, 'Tom assists Jane to escape,' and the like. It seems incredible when one thinks about it, but even yet the explanation anticipating action not only survives, but is apparently encouraged in some studios.

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Dialogue Form Best.

"As a general proposition," continues Mr. Hall, "I think the dialogue form is the best sub-title, conveying a maximum of information in a minimum number of words, and seeming 'more natural.' It is not necessary that the title convey a complete idea if the scene makes clear that portion of the idea omitted from the words. For instance: An old lady gets on a train in a city—the next scene will show her getting off the train in the conventional 'West.' It does not appear to me necessary to say: 'Mrs. Brown arrives in the West in search of her son.' The scene will show the old lady questioning a bunch of cowboys, and I take it that any average intelligence will comprehend the entire situation if the sub-title reads merely: 'Have you seen my boy?' In this case, the title would, of course, be a cut-in, a form to which I am very partial, unless it should be desired to create the impression of a lapse of time sufficient for the train to have gone a great distance, in which event the same title should be used before the second scene. In the latter case, the words are not assumed to be an isolated remark, but as showing the usual question put by the mother, one which she has asked before and will again. Generally, however, lines of dialogue must be inserted where spoken. It is quite possible to use nothing else than dialogue, but this imposes most inconvenient limitations and requires considerable divergence from the accepted technique. After a practical experience I have reached the conclusion that the *exclusive* use of dialogue sub-titles is not desirable, except in unusual and unique instances. This experience I derived from writing the Lubin serial, 'Road o' Strife.'

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Continuous Narrative.

"In 'Road o' Strife,' which is a continuous narrative, not a collection of episodes, consisting of fifteen parts, there is but one sub-title, not a speech by a character, this exception being 'A Week Later,' used to conserve footage—its use permitted the telling in one part of a section of the story which would otherwise have required two parts. In order to carry out my plan, I found it necessary to assume, without any screen intimation, lapse of time between parts, a scheme which could be successfully resorted to only when there is an actual interval between the showing of the parts; also to use cut-backs rather more than I would ordinarily. Screen clippings several times served the purpose of the conventional sub-title. Inasmuch as the ordinary cut-in interrupts the action and sharply breaks the illusion, I endeavored to find a method whereby this interruption of action would be obviated, the showing of the caption on the running screen by means of double exposure being the result. Briefly stated, the theory on which I acted was, an action registers its meaning directly on the mind, and a spoken word seems to do so, long mental habit rendering the translation of the sound-symbol a sub-conscious process; but with printed words, which must first be mentally translated into equivalent sound-symbols, this degree of proficiency has not been attained—one is conscious that he is reading something that is intended to mean a certain thought. If a method can be found whereby unnecessarily printed words will convey their meaning to the mind without a conscious translation, there will be obtained the approximate effect of spoken words. The way to do this, it seemed to me, was by a sort of trickery, taking advantage of mental habit, and causing the spectator to unconsciously use his eyes for his ears. When we see a person speak, we expect to hear the words, and if, without removing from before the eyes the supposed source of the words, word-symbols in the form of print are presented at the exact psychological moment, the mental effect should closely resemble hearing the words spoken. The print must be as unobtrusive as possible, and yet readable without the slightest effort, and should be brought into and taken off the screen in a manner suited to the particular words. For example, if a girl should say: 'I love you,' the words should dissolve in and dissolve out, giving the effect of music that seems to linger in the air. Should the words be: 'Yes. Because I love you,' the lettering should come on abruptly and dissolve slowly. In case of an angry emphatic reply to a suggestion as 'No!' the flash on and off should be abrupt.

• • • •

Can Be Accomplished.

"Thanks to the skill and untiring patience of John E. Ince, 'Road o' Strife' demonstrates all that can be accomplished in pursuance of the above theory, so far as developed by me, and a verdict on the merits of the idea, based on the film, will be entirely fair. The effect of novelty detracts somewhat from the desired result, calling conscious attention to the mechanics of the scheme, when the big idea is to render the mechanical phase inconspicuous. However, this objection would automatically disappear as the new form became familiar. I think it is along some such line that the sub-title must be developed, and if my efforts serve as even a suggestion for ultimate improvement, I will feel amply repaid for the time and thought I have expended. At present I do not advocate the elimination of the conventional, impersonal sub-title, but its development, along artistic lines and as sparing a use as may be. Cut-ins, I think, should under no circumstances be anything but spoken lines. Whether or not these spoken lines should be cut-ins of the conventional type or presented as they are in 'Road o' Strife,' is an open question."

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Photodrama Club.

Regular meeting of the Photodrama Club, of Chicago, was held under the supervision of President Clarance A. Frambers. Three new members were enrolled. This brings the membership up to thirty-two. By a unanimous vote, it was decided that the end of the club's season be postponed a month, owing to the good work being accomplished and the interest manifested by the members. The two committees on the coming banquet made their report and the hotel was selected. At the next meeting the menu will be selected and the Programme Committee will report. President Frambers placed before the members literature pertaining to a forthcoming trip to California, and urged that as many of the members as possible take advantage of the exceptionally low rate quoted for a round trip on the Selig Exposition Special, leaving Chicago, Thursday, July 8. He pointed out the excellent opportunities afforded by this trip for the writers getting acquainted with their "brothers-in-arms" in California and the conditions existing there, as well as enjoy the association of some of the best known authors in America. The club expects to send at least a delegation of five to represent it. On May 24 Treasurer Charles J. Buckley discoursed on the subject: "How I Sold My First Script."

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Around the Edges.

Miss Maibelle Heikes Justice, well-known authoress, is mourning the loss of a sister, who was a passenger aboard the *Lusitania*.

A. W. Thomas, well known to photoplay authors, is suffering a nervous breakdown at his Cleveland, O., home.

Clarence A. Frambers has joined the Selig Polyscope Company's editorial staff.

Neil G. Caward, editor of *Motography*, writer of feature movie stories and photoplays, is polishing up his "Brownie," proposing to snap a lot of photographs aboard the Selig Special.

F. Mc Grew Willis is writing 'em exclusively for Universal. Congrats to Universal!

Bill Wing, photoplay author and newspaper man, recently explained newspaper work to Los Angeles high school boys and girls.

Editor McCloskey, of Lubinville, has ordered issued a pamphlet interesting to photoplay writers, real and near.

Epes Winthrop Sargent recntly buried himself in the wilds of Maine to complete some important literary work.

Mrs. L. Case Russell, who wrote the nifty little volume, "Here Lies," is giving personal instruction on photoplay writing subjects and doing photoplay adaptations in room 611, Times Building, New York, N. Y.

• • • •

Enter Anna Katherine Green.

Dame Rumor has it that Anna Katherine Green, who has been likened to Wilkie Collins in fertility of plot, is to enter the photoplay writing game. In reality, Anna Katherine Green is Mrs. Charles Rholfs, of Buffalo, N. Y. She is authoress of "The Leavenworth Case," "House of the Whispering Pines," "Hand and Ring," and her story, "The Millionaire Baby," was recently dramatized for motion pictures by Gilson Willets. Mrs. Green writes: "It was in 'The Millionaire Baby' that I broke away from a writing method of long standing; for I found that, instead of planning almost every detail before commencing to write, I could trust myself, first having a good idea,

(*Continued on page 37.*)

DIRECTOR FRANK CRANE COULDN'T WAIT FOR THE NEW OPEN AIR STAGE TO BE COMPLETED.

The Producer Is at Work on World Film's "An Indian Diamond," with Elaine Hammerstein and Eugene O'Brien.

Marshall W. Taggart
PRESIDENT

THE GOTHAM FILM CO., Inc.

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NEXT RELEASE JULY 1, 1915

From the All-Story Cavalier Magazine

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By Alfred M. Poate

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Clarence Schottenfels, Mgr. of Sales

LICENSED FILMS

Mrs. Jarr and the Beauty Treatment (Vitagraph, June 7).—Every one of the series possesses a certain home truthness—little things that seem a part of everyday life to recommend them—which is the point this offering had most in common with the best of those that preceded it. It is the tenth of the series of the Jarr MacCardell stories, and shows the Jarr wife and another woman undergoing treatment at the hands of a beauty specialist, when fire breaks out, and they are forced to flee in their rubber-masked faces. At the police court they meet Mr. Jarr and the children who have been picked up on a charge of some sort, and the political bartender is called on to bail them out. The Vitagraph audience seemed to enjoy it thoroughly. Harry Davenport directed. F.

Mr. Blink, of Bohemia (Vitagraph, June 11).—Sidney Drew and his wife, assisted by Donald MacBride and the villainous appearing Courtland Van Deusen, carry the entire comedy themselves. It draws Sidney Drew into Bohemia, attracted by the girl who thinks she can paint. As she has her mind set on marrying a great singer, Drew hires an Italian street singer, who does the window serenading for him, while Drew takes the credit. The wife of the Italian comes to make trouble and laughter, but doubt is finally cleared away. Donald MacBride continues to hold out great possibilities as a clever comedian, his greatest fault at present being his quick movements. The audience enjoys Sidney Drew all the time. F.

The Jaguar Trap (Selig, May 22).—However wild and improbable this story may appear, indeed it must be wild, at least, to give the proper jungle atmosphere, it fits nicely in with the designs of a scenario specially constructed to give the somewhat camera-shy leopards—they seemed that to us—a chance to get into the plot. Thomas Santschi directed; Emma Bell wrote the story. The scenery in the foothills of California, if properly selected, gives an almost exact duplicate of South American surroundings where the action takes place. It is photographed again with brilliancy. Here we see the renegade living with the native girl, determining to avenge himself on the trapper, after the latter has acted in protection of the native girl. He shoots the man he has sworn against, and one of the leopards allows himself to be approached near enough to have a necktie attached to his shapely neck. This attracts attention from the trapper's family, and meantime the remainder is eaten by another of the same family of giant cats. F.

The Ulah Man (Lubin, May 22).—Undismayed by lack of support or else spurning it, Billy Reeves carries this comedy entirely on his own shoulders. With the exception of a wife who makes objections in a mild sort of way to his homecoming, he is practically by himself, and for what aid the rest of the company give him, entirely so. His well-known acrobatics carry him from scene to scene. Again, he is the reeling drunkard, here a home-comer from the club, and finding the difficulties a drunken man usually experiences with anything that gets in his way, lamp-post or keyhole. One obstacle leads to another, the stepladder gives place to an obdurate bed, to make way, in turn, for a game of billiards, and so on. Occasionally trick photography is resorted to as first camera aid to the purple vision of a really funnily drunken man. F.

The Cancelled Mortgage (Biograph, May 17).—Utilizing the theme of the heavily mortgaged home of the poor loan widow with a child to support and her inability to pay, this single-reel drama, featuring Claire McDowell, has some good parts and some remarkably good scenic photography. In this case the distress of the widow is relieved by two real agents, who give her the money necessary to dispel her financial difficulties, and then hold up and take it away from the man who was about to evict her. After an exciting chase, the philanthropic hard-hearted real agents are apprehended and haled away to the calaboose. E.

Cartoons in a Barber Shop (Edison, June 3).—The Animated Grouch Chaser is brought into a barber shop by a customer desiring a hair cut, and the series of most amusing cartoons by Hamilton Barre, produce the usual ludicrous results. A thoroughly enjoyable comedy picture teeming with clean, healthful humor. E.

Up in the Air (Edison, June 9).—An amusing comedy featuring Jean Dumar, Raymond McKee, and Arthur Housman, in which a young girl with numerous suitors puts them all to work helping her father about the farm. Raymond McKee, as a dude, wins out in the end by using brains instead of brawn, by using dynamite to make a cellar excavation instead of doing it by hand. Being the first to complete his stipulated task, the girl honors him with her affections. The picture is replete with amusing incidents. E.

The Jest of Jealousy (Selig, May 17).—Much is left to the imagination in the unfolding of this single-reel Western drama, which has as its theme the disastrous results of blind, unreasoning jealousy. The story is cloudy and hazy, and at times it is hard to grasp just what is being attempted. The young deputy sheriff, in love with the sheriff's daughter, mistakes the meaning of a letter written by her to her father and becomes unreasonably jealous. The girl returns home, and, while riding in a buggy, her companion, whom she has brought on with her from the East, and who her lover thinks is her affianced husband, collapses from a bullet wound in the breast. The young deputy is suspected, and arrested, but escapes, and a gun fight follows. Before any catastrophes have occurred, however, the Easterner recovers consciousness, and tells how he received the wound in capturing a much desired Mexican bandit, which effectually clears the accused of guilt, and permits of the usual happy lover's ending. E.

Hearst-Selig News Pictorial, No. 39 (May 17).—Interesting and well-photographed news events of the week, including the North Atlantic fleet coming to anchor in the Hudson River; the old frigate Omaha sold for junk and burned at sea in San Francisco Bay; Germans observing operations from a captive balloon; Shakespeare and Freshmen of Rensselaer Polytechnic Institute playing their annual game of push ball; Mrs. Roy Booth, the champion woman bowler; parade of the Purdue University students at Lafayette, Ind.; Arbor Day exercises of the New York school children in Central Park; Aviator Art Smith looping the loop twelve or more times; cowboy frontier day festival at Los Angeles; the *Evening Mail* annual marathon run; and crowds awaiting news of the *Lusitania* disaster before the bulletin boards in Park Row. E.

Just Retribution (Lubin, May 21).—This single-reel drama written by George B. Terwilliger, and featuring Ormi Hawley and Earl Metcalfe, has for its theme the old will story, in which the disinherited, worthless nephew, endeavors to make way with the heroine, and is foiled by the omnipotent, omniscient, and omnipresent hero. E.

FEATURE FILMS

"OTHERWISE BILL HARRISON"

Two-Part Essanay Drama, from the Pen of Joseph Byron Totten. Released May 22.

The Newsboy, Bill Harrison ..... Joseph Byron Totten
The Girl ..... Ruth Stonehouse

After the picture is over, or at least with the last scene, you are ready to acknowledge that the idea was a cute one, but that also puts you slightly at odds with its makers for not having made the cute little idea clear enough to have enjoyed it at once. We refer to the first scene, where a newsboy kisses a girl of about his own age, a girl who lives in a big brick mansion and who runs saucily away after the impromptu kiss. The scene fades, and seeing them both grown up, one naturally is led to suspect that the subtitle, "years later," was omitted in a vein of great originality by the producers, who sought thus to spare the feelings of their audience. What follows is then taken as the real thing, the events that came into their lives, whereas the last scene finds the dissolve back to the newsboy days—and it was all a dream. Had this been known it would have been highly enjoyable, for the events were influenced by the news in the paper he sold, by the house in which she lived, and by one or more other details. As a dream of grown-up folks, what it seemed to be, it was most uninteresting.

Ruth Stonehouse played the principal part in conjunction with Mr. Totten. The picture did not make such great demands upon the actors as it did upon a director to keep their maneuvers clear, for the plot was of a melodramatic nature. F.

When Love is Love (Rex-Universal, May 22).—The infinite variations of the germ of love receives another manifestation in this two-part story, which Ida May Park wrote, and Joseph De Grasse directed. The most of it takes place in an office, where a stenographer, who reviews her former artistic ambitions is in love with her boss, the cashier. William Clifford takes the part rather quietly for him. Pauline Bush is the girl. The action now shows the cashier's youngest brother stealing some money which his elder brother decides to stand good for, in order to insure the happy marriage of the younger. Then a lottery ticket comes in handy, where the girl is the one mentioned her own winning ticket that the cashier may win, and also have enough to recoup the money the brother lost. The cashier finds out about the change of tickets through a strand of hair caught in the drawer, and rights matters financially as well as in a prospective matrimonial manner. F.

In the Purple Hills (American, May 24).—A two-part sensational Western melodramatic picture, with all that goes to make up an offering of this kind, with a strong climax at the finish. An outlaw has an extreme hatred for the sheriff, who has sent him to jail, and after his release from prison devises a diabolical form of revenge. Tying the sheriff's wife to a work bench, he places a rifle in a vise, and to a trigger to the door by a string, so that the first person entering the door will explode the rifle. After great suspense the door is finally opened by the sheriff's little daughter, and the gun discharging, shoots the wife, but not fatally. The sheriff overtakes the bandit, and a hand-to-hand combat follows, in which the desperado is thrown over a cliff to his death. The feature roles were ably handled by Vivian Rich and Joseph Galbraith. F.

Her Husband's Honor (Kalem, June 7).—This two-reel offering has a well-told story with many very human elements, especially the feature showing a woman's inability to comprehend that smuggling is a crime and not a clever game. A young girl taught by her father to consider pearls worthless a custom inspector, who accepts pearls as tribute from those he passes, when the evidence points to her as the guilty smuggler touches for her honesty. Later he discovers a vast quantity of pearls concealed in a box of chocolates, and is about to restore his position, when his wife, suddenly realizing the enormity of her offense, gains immunity by disclosing the name of the big jeweler responsible for the smuggling operations. Except for the fact that the deputy collector of the port of New York does not have his office on a steamship pier, this is an extremely good picture well acted, directed, and photographed. E.

INDEPENDENT FILMS

Whitlies Has the Goat (Pathe).—Mostly this one-reeler consists of the contagiously comical Whitlies, who limps and grimaces his way through the film. While it is nothing at all as a picture plot, the fact that he has the goat gives an excuse for his continued and most exorbitant grimacing, and at this Whitlies is at his very best. An electrical cure and a hot air bath are among the experiences his eccentric indiscretions lead to include. F.

Stock Farming (Pathe).—Selected views of cattle raising in South America, including some fine views of the South American horse's idea of bucking. "Modern," on the other reel in colored architecture, beauty are those scenes of the paradise in India. They are most beautiful. "The Falls and Rapids of Niagara." Another exotic subject of India, the torrentous course of some of its swirling and tumbling rivers. These three subjects are on the same reel and form a varied and interesting program. F.

Something Just as Good (World Films).—One of the series of World comedies and written by Roy L. MacCardell. The same slangy sub-titles, and in this picture, a commendable exaggeration of props—such as strings of mummies for necklaces, blacksmith forges in bedrooms, alarm clocks for pocket time-pieces—are used as the principal conveyors of mirth. Paula Edwards is the named star. The plot seems to be to keep the sick mother of the fat black-smith from getting well, and to this end the characters indulge in all manner of ridiculous exaggeration. It will probably appeal to a large class of people as being very funny. F.

Pathe News, No. 38 (May 19).—A parade of New York school children; a city high school at crew practice; the Prince parade of the Knights Templar; a busy dynamite quarry blast; the sixteen children of a Holland farmer immigrant; Chippewa Indians in Pittsburgh on a friendly visit; the Cornell-Harvard track meet; the *Evening Mail* modified marathon; Harry Payne Whitney's Kentucky track win; a Switzerland canton reviewing its military pride; and an animated cartoon drawn by L. M. Glackens. The selection is a good one. F.

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UNIVERSAL FILMS REX BRAND

MUTUAL FILMS

The Reprieval (American, May 26).—Featuring Winifred Greenwood and Edward Cozzens, this single-reel drama of newspaper life has many interesting points. A newspaper editor holds to his high ideals of civic righteousness throughout the many forms of pressure that are used against him. At last the political boss plots some scandal against him, and plans a frame-up which is frustrated at the last moment by the daughter of a corrupt judge, who proves to be the editor's wife. E.

The Stay at Homes (Beauty, May 29).—A poor single-reel picture in which two book worms, a young man and a young girl, after a few minor complications discover the bond of sympathetic affection running through their natures and fall in love and marry. Lester Campbell and Nora Gerber have the feature parts. E.

When Love Took Wings (Keystone, April 1).—Add to the Keystone way of doing things the fact that an elopement is the subject, and you will have guessed the answer, for this way of making films means something new almost invariably. So that when Fatty starts to elope with his girl one need not be surprised to see him on an aeroplane, his father-in-law in an old-model auto in a chase, and a third matrimonial assistant on bicycle. Fatty wins the race to the parson's, but discovers the girl's wife. The man arriving last is the one who is left to his fate. F.

The Human Hound's Triumph (Keystone).—A good burlesque comedy that has some brand new effects, most notable of which is an automobile running into a telegraph pole on which a lineman is working, knocking the pole over and leaving the workman suspended from the wires in midair. There is also a man on a motorcycle who accomplishes some seemingly impossible stunts. E.

The House That Jack Moved (Falstaff, May 21).—Mignon Anderson and Arthur Ashley do some very creditable work in this single-reel picture dealing with political chicanery. The boss of the machine politicians in a small city, in order to dispose of the reform candidate's chances of election, has the boundary of the city so changed that the candidate's house is outside the city limits. The gears of the plot is fine, however, and has the house moved back within the boundaries of the city. E.

Daughters of Kings (Thanhouser, May 23).—A single-reel comedy of a light nature featuring Harry Benham and Marguerite Snow, in which two girls receive to shatter the conceit of a young man of Anglo-maniac tendencies. One of the girls is a real princess, and she and her friend change identities for the purpose of deceiving the young man. The plot is successful, and has a number of amusing situations. E.

Ferd. Tidmarsh

Barry O'Neil's Lubin Feature Productions

The Sporting Duchess The College Widow

The Refugee (Thanhouser, May 21).—A slight story, descriptive of a well-photographed incident, dealing with a young child, a refugee from Belgium, consisting mostly of a picturization of the child's story of the destruction of his home and the death of his father and mother by the hand of the invaders. It would be a mighty good picture if it were real. E.

Feedy Fink's Flirtations (Falstaff, May 14).—An absurdly silly single-reel comedy. An old beau of ancient vintage and of great self-conceit flirts with all the pretty young girls he sees. While walking along the street one day he sees a cloth waved from a window, and thinking it is a maiden in distress endeavors to rescue her. After much exertion he discovers that his damsel in distress is only a colored servant girl, of large proportions, washing the windows. E.

Crossed Love and Swords (Keystone).—A single-reel comedy of the rough house type that teems with the more or less amusing absurdities so familiar in Keystone comedies. Many of the stunts are original, however, and the actions of the various members of the cast are so funny and so ridiculously nonsensically absurd that one cannot help being amused. E.

LOS ANGELES NEWS

Harry Linkey is Burton King's new leading man at the Universal. Mr. Linkey was on the road with "The Poor Little Rich Girl."

Carlyle Blackwell was unable to work several days because of illness.

The latest advertising novelty from the Bosworth-Morosco offices is a baseball, to be distributed by exhibitors in connection with "Little Bunset," from the Charles E. Van Loan story of the diamond. The balls bear appropriate printing and carry the compliments of the local theater. On "Help Wanted," a novel car card and clever picture puzzle are being used by theaters to create interest.

Ina Claire will make her screen debut on May 27, when Lasky will release "The Wild Goose Chase" on the Paramount programme. Included in the cast are Theodore Roberts, Tom Forman, Lucien Littlefield, Helen Marlborough, Raymond Hatton, Ernest Joy, and Florence Smyth.

STUDIO GOSSIP

GEORGE DE CARLTON,
Assisting Producer Edgar Lewis.

THE NORTH GEORGIA AGRICULTURAL COLLEGE is located at Dahlonega, Ga., and during the filming of "The Plunderer" at this town it was decided by the college to instal a motion picture projecting machine. Ways and means were discussed as to the raising of the finances necessary to purchase this machine, and it finally was decided to give a minstrel show, with the students as the actors. Rehearsals were started and George De Carlton, assistant director of the Fox Company, under Edgar Lewis, offered his services to the boys, which were gratefully accepted, as Mr. De Carlton had played with Honey Boy Evans and many others of note in the minstrel business. The affair was a huge success, and enough money was procured to purchase one of the latest Power's projecting machines.

CHARLES TROWBRIDGE, who has been playing in "Daddy Long Legs" at the Gaiety Theater, has been engaged to play the lead in George Lederer's photo-drama, "Sunday." This is a film version of Ethel Barrymore's one time starring vehicle.

PAUL DOUCET is working with the company under Frank Powell, producing "La Gioconda," in Florida.

FOUR MORE ELEPHANTS have been added to the five at the Selig Jungle Zoo in Los Angeles. Preparations under way at the Selig Coast headquarters indicate that the long promised opening is near.

RUMOR HAS it that there is some high bidding being done by several of the feature companies for the services of Edgar Lewis, who is stamping himself as a "sure-fire" producer.

CHARLOTTE STEVENS, a nine-year-old girl, had a far from easy task in playing the title-role in "The Millionaire Baby," the forthcoming Selig release on the V-L-S-E programme. The youngster is called upon to play in practically all of the big scenes of this six-reel production. Miss Stevens has been seen in Selig productions before, including the eight-reel suffrage feature, "Your Girl and Mine."

BURTON KING is directing a one-reel story, "The Advisor," at Universal City, from the pen of Harvey Gates.

WILLIAM WORTHINGTON is now handling his own company at Universal City. Otis Turner will in the future direct the Hobart Bosworth Company. "Jackals All" will be Worthington's first production.

JULIA HURLEY, "the grand old lady of the screen," is playing an important part in the feature production of "The Melting Pot," being staged by John Cort.

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FEATURE FILMS

(Continued from page 28.)

touching. In this accompaniment the picture has a really stirring hold upon the tender feelings of its audiences. But whatever the accompaniment, the picture by itself is a real treat. It harks back to the elemental surprisingly well, covering such standbys as drink, mother love, suspicion, false accusation, and the other kind of love. It is astounding how much the picture does get under the skin, and with an arrangement of songs the principal one of the above caption, it is sure to move as few pictures do.

The breath of good fellowship accompanies the inserts, which is to say, they are both human and funny. For instance, those dealing with the advent of country people to the city are replete with quaint humor and originality. It is not to be thought, though, that the return to simple motives carried with it the kind of production that usually does accompany such pictures. Mr. Kingsley knows a good location as well as the next director, and to judge by one or two, such as the twinkling lights of Broadway, perfectly reproduced, or a new vantage point of one of the big railroad terminals, he knows his New York well enough to get some effects that the best of his fellow producers have not been able to get.

Six reels are none too long for such a subject. What they would be without the music is hard to say, but with this forty-two-year-old melody they register a big heart punch. F.

"STOLEN GOODS"

A Six-Part Lasky Production, Released Through the Paramount Programme May 24. Produced by George Melford from Margaret Trunbull's Play.

Margaret Huntley, dressmaker's assistant, ... Blanche Sweet
Helen North, kleptomaniac ..... Cleo Ridgeley
Carlton, American Red Cross surgeon, ... House Peters
Helen's Father ..... Sydney Deane
French Surgeon ..... H. B. Carpenter
German Surgeon ..... Theodore Roberts

We might as well confess at once that we don't know when Miss Turnbull's play was produced or how it was received, but possibly that is the fault of the Mirror files, yet our principal reason for wanting to know, as it will probably be yours, was to find out when it was written. Inasmuch as American refugees, French and German armies and bombs dropped from airships play so large a part in the picture, we wished to know whether the plot had been constructed since hostilities had commenced. If not, then the adapter probably took the liberty of this interpolation and possibly some more besides.

What the film forefather was, however, is a mere matter of curiosity. The question that should engage us is what it has inherited. We have mentioned the ultra-timeliness of the war scenes, pictures of the conflict still in progress. They are the result of environment. Otherwise the play is not founded on very broad drama. It suffers also from the great lapses of time. It drags very much in places and ends rather weakly. It is difficult to know how to distribute the blame for this.

The cast is one to conjure with, depending of course largely upon what kind of a magician is at the head. Director Melford has done wonders in spots. In others he has allowed the tempo of his picture to lag. In Blanche Sweet and House Peters he possesses his two best players. Miss Sweet has a rather sad part to play, while Mr. Peters gets in some moments of good romantic effect. Cleo Ridgeley is one out of all the screen players whom we know for the part of the kleptomaniac. With nature's gift in her favor it required but little work on her part to make the character forceful and effective.

A bit of lace placed in her bag by the kleptomaniac when the latter was about to be caught with the stolen finery starts the play quickly on its way—and sends the innocent milliner's assistant to jail. Two scenes find her released and made a nurse. Then follows the best part of the play, the scenes in the hospital, where the girl is making good when she is discovered by one of the detectives and her secret is spread broadcast. The war breaking out, she requests to be sent to Belgium as Red Cross nurse. There follows the few scenes of refugees and war already mentioned. They are sufficiently real for any camera, also they rank as among the few scenic triumphs of the play.

What follows is approximately this: The kleptomaniac turns up as one of the refugees. She shows no signs of relenting. Then a vagrant bomb lays her apparently on her deathbed, the nurse changes clothes and identities and leaves for an unknown distant relative, who has never seen the girl whom she has promised to care for. The ex-nurse arrives in America, is welcomed and seems to be prospering nicely with the Red Cross doctor who has been sent back with her, wounded. Something, however, is still on her mind. And well it might be, for the other girl has recovered and returns to claim her own. The scenes where she confronts the usurper are long drawn out. It ends in the doctor forgiving the girl gladly, more sinned against than sinning, we presume, and their leaving on a primrose path of love, although this still leaves a somewhat piqued audience, who would have preferred, if the way matters had shaped themselves permitted it, to see proof that cleared the ex-dressmaker and nurse of the charge wrongfully preferred at the beginning. F.

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Talking Over the Action in a Scene for a Forthcoming Feature.

NEW PHOTOPLAY THEATERS

The Bridge Theater, with a seating capacity of five hundred, is Baltimore's latest. It is located at Edmonson Avenue and Pulaski Street, and is owned by Messrs. Werkmeister, Schlicter, and Auman, who also own the Edmondson Theater, adjoining the new house.

Fostoria, O., is to have a new theater, to cost $12,000. It will be controlled by the management of the Majestic in the same city.

R. Newman and E. Parrot have taken over the management of the American, Spokane, Wash., succeeding James McConahey, who has had the house for nearly a year.

Birch's Opera House, Burlington, N. J., after being closed for many years, has been opened as a vaudeville and picture house by E. B. Eberbach, manager of the Majestic, also of Burlington. It seats 1,000.

Manager Minhinnick, of the Grand Theater, London, Canada, has completed plans for alterations to his house that will cost several thousand dollars. Noise and the danger of fire have been eliminated by building the operating booth outside the theater, projecting through openings in the wall.

J. H. Brown's Uno Theater, Madison and Ridgewood Avenues, Cleveland, has opened for business. It has cost $40,000, and seats 800.

The Globe Theater, Philadelphia, has changed to pictures. "Hypocrites" was the opening attraction. The Majestic, Los Angeles, is another legitimate house to turn to the screen.

After extensive alterations, the Bijou, Knoxville, Tenn., is to open as a permanent picture theater. Built years ago for Jake Wells, this theater has housed every form of attraction from one-night stands to 10-cent vaudeville, but it has never before been a straight picture house. Fred Martin will manage it as a picture house when it opens late in June.

The Arcadia, Chestnut Street, east of Sixteenth, Philadelphia, opened recently. It is a pretty little house, seating 500.

The Alhambra, a $100,000 house, has just opened in Ogden, Utah. Feature films are the attraction.

The last large legitimate house in Vermont to succumb to motion pictures is the Bennington Opera House. It will open June 1, with a seating capacity of 1,200.

Poli's Elm Street Theater, Worcester, Mass., went into pictures last week. "The Spoilers" was the opening bill.

Three new picture theaters are planned for Birmingham, Ala. The Alcazar, recently destroyed by fire, will be rebuilt; A. H. Boone will build another, and Calman and Abernathy, owners of the two Odeons, will also erect a new house.

The Liberty is to be a beautiful new Pittsburgh house. It will seat 1,700, and will be located on Penn Avenue, East End.

The Orpheum, Rockford, Ill., previously devoted to vaudeville and stock, when reopened in the Fall, will be devoted to pictures. Butterfield and Heiman are the lessees.

The Crystal Theater, seating six hundred, is a new house in Little Rock, Ark. J. R. Carter is manager.

The Orpheum, Nashville, Tenn., at times a vaudeville, stock, and tabloid house, is to be opened as a picture house. It will be called the Strand, with Roy Shelton in charge for the Dixie Amusement Company. The Vendome, for twenty-six years Nashville's leading house, is another convert to pictures. W. H. Sheets will continue the management.

William C. Neubauer is president of the Melba Amusement Company, which plans the erection of a $100,000 house at Grand Avenue and Miami Street, St. Louis, Mo.

Percy L. Smith, an old-time theatrical and picture man, is now manager of the Empire Theater, Montgomery, Ala.

Gray and McDonough are managers of the Colonial, a new vaudeville and picture house in Portsmouth, N. H., seating 1,400.

THE ARTISTRY OF DETAIL

(*Continued from page 21.*)

always cut his film, we received an unexpected reply. "In the case of most features, I should say yes," was his response, "but as a general rule, covering the whole industry, no. It has been my experience that there are many directors who cannot be trusted to cut their own pictures, who need the balancing hand of another person to put the final stamp on the production before the picture is allowed to go out. I would like to know the number of productions of this class of director that have been saved from the oblivion of the shelf by a capable, efficient film editor.

"As a general thing I would prefer to use stage players who had never appeared before the camera in preference to most screen players," said Mr. FITZMAURICE in response to our final question. "Of course, there are many exceptions on both sides; we are now speaking of conditions in the average. The average screen player is apt to be in a rut, he has worked under so many slipshod and careless directors, who used him as an automaton, that he brings nothing of originality and thought to his work. The stage player comes to you with enthusiasm, he puts his heart and soul into the part, his thoughts are apt to be original and out of the rut. This type of player can be of immeasurable assistance to a producer, and I, for one, am frank to say that I count largely on my players for their help. I like to hear the suggestions of a player who has given thought to his work; the value of this co-operation cannot be denied."

NEW PENNSYLVANIA BILL SIGNED

HARRISBURG (*Special*).—The Daix bill, repealing the present censorship law and reorganizing the censor board, has been signed by the governor. It becomes effective immediately.

LICENSED FILMS

Cupid Puts One Over on the Shatchen (Vitagraph, May 21).—Illustrative of a Jewish marriage custom, that of using a marriage broker to bring about hymenial matings, this single-reel light comedy is interesting on account of the attention devoted to realistic detail. Wally Van and Nitra Fraser have the feature parts, and the former improves one as having little conception of the part he was endeavoring to portray. E.

Bobby's Bargain (Biograph, May 21).—A juvenile picture that will undoubtedly prove interesting to women and children, in which a little boy with wealthy parents trades some of his toys for the baby sister of a poor little girl. The story is slight and uninteresting, but the picture is saved from the mediocre by the cleverness of the child actors. E.

For Her Happiness (Biograph, May 20).—Because the leading incident on which the action of the story depends is almost impossible of achievement, this single-reel drama automatically descends to the class of the futile and puerile. A young wife with a sick, helpless husband on her hands falls in love with an artist. When the husband realizes the conditions he commits suicide, in order that she may achieve her happiness. The glaring inconsistency occurred in the manner in which he "shuffled off this mortal coil." A doctor prescribes a certain medicine, saying if he misses one dose he will die. He pours the first dose away, and immediately expires. It would seem that if he had managed to live as long as he had without this wonderful elixir that a few hours more without the benefit of its powers would not result in sudden death. Augusta Anderson and Charles Perley were acceptable in the leading roles. E.

Sweedie's Hero (Ramsay, May 20).—A single-reel comedy of the rough house type, in which Sweedie takes a position as scrub woman in a hotel. Most of the action consists in walking and rolling up and down ten flights of stairs. All in all, it is a poor apology for humor. E.

Ham at the Fair (Kalem, June 3).—A single-reel "Ham" comedy in which Ham and Bud are shown at the San Diego Fair, with all of the views actually taken on the fair grounds. They find a roll of bills, and the comedy element is furnished in the operation of several hunco steerers in taking the money away from them. The photography is very fine. E.

Mrs. Jarr's Auction Bridge (Vitagraph, May 21).—Episode No. 9 of the celebrated Jarr Family Series, written by Roy McCardell and produced by Harry Davenport, is a very, very funny picture, having for its locale both the city and the country. While Mrs. Jarr is giving an auction bridge party, her uncle from the country interrupts the social function, and, being placed in the dining-room for safe keeping, becomes intoxicated on the punch furnished for the delectation of the guests. Writing a note to his wife, he posts it in a fire alarm box, and when the department responds to the alarm that he unconsciously turns in, and asks him where it is, he thinks they are referring to the party, and tells them it is Mr. Jarr's house. The fire department enters with a hose and an exceedingly ludicrous situation follows. The feature parts were ably handled by Henry Davenport, Rose Tapley, and William Shea. E.

The Bell of Penance (Kalem, June 4).—This single-reel drama, a release of the celebrated Carlyle Blackwell and Alice Joyce series of three or four years ago, has for its foundation a very pretty story based on an old Spanish legend of the days when Southern California was under Latin rule. A young American falls in love with and marries the Spanish belle of the village, but is tried for heresy by the village priests at the instigation of the Jefe Politico, who was also in love with the same girl. As a sign of his faith, the American is ordered to perform some miracle, and with the help of the girl causes to reappear the silver convent bells, which had previously been stolen by a bandit. This sign is considered sufficient, and he is allowed to depart in peace. E.

The Human Chain (Kalem, June 5).—An episode in the Hazards of Helen Railroad Series, featuring Helen Holmes, in which thrill follows thrill in startling rapidity. Helen is the operator at a railroad station located on a pier, where valuable packages are delivered to her by the purser of a steamship, and this is in turn stolen by thieves. Helen's assistant attacks the thieves, and, obtaining the package, throws it out the window, and it floats away on the tide. As it floats under the railroad bridge Helen lowers herself down, hanging from the suspended bodies of her two companions, and just misses rescuing the package, which is again obtained by the robbers, who come sailing by in a motor boat. Helen is captured, but later escapes by jumping overboard and, uncoupling the engine from a train, pursues the band. The supply of gasoline on the boat gives out, and as they put in at a shore station are greeted by the police and captured. The water scenes were especially well done. E.

The Fable of the Two Sensational Failures (Ramsay, May 19).—A picturization of one of George Ade's fables in slang, which is almost as amusing in its picture form as the written humor of this well-known writer. The son and daughter of wealthy parents are constantly useless and utter failures until the father hides his money, when the son steps in and rescues the day by giving dancing lessons and the daughter marries a millionaire. A good, clean comedy. E.

Always a Hero (Vitagraph, May 19).—With little that is amusing this single-reel comedy lamentably fails of its purpose. A masher in a country town arouses the jealousy of a country girl's bucolic lover. He is threatened with being ridden out of town on a rail, and in fear and trembling persuades another man to sleep in his bed, with the result that when the seekers of revenge appear they are promptly beaten up and thrown down the stairs. The next day the masher poses as a hero, but at the last minute is unmasked, and the indignant villagers carry out the original threat. E.

Across the Desert (Selig, May 18).—The fact of one sister receiving a message from another, living across the desert, and requesting immediate aid, as her husband has died, and she herself is too sick to attend to the baby makes the call seem urgent. Thereafter it is the "desert" stuff entirely. The suffering from heat and lack of water when that gives out is most real. Moreover, desert scenes lend themselves to exquisite photography, and to give the deep glare of the sun, the entire product is tinted light yellow. It shows the sister returning with her escort and the baby—they buried the woman and her husband—and the horses frightened by a rattlesnake. The other lover, seeing the horses returning without the wagon, sets out and finds the girl, but not until the man who proved his real chaperonage had died. F.

A HEAD
A CURL
A SMILE

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May 21

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"The Man Who Could Not Sleep"
May 26

Langdon West
"Sally Castleton, Southerner"—3 parts
May 24

James W. Castle
"His Peasant Princess"
May 15

Will Louis
"The Dumb Wooing"
May 29

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
May 17	Bosworth	Betty in Search of a Thrill	Elsie Janis	5
May 20	Paramount	Bootles Baby and Man on the Case	Star Cast	6
May 24	Lasky	Stolen Goods	Blanche Sweet	5
May 27	Fiction Pictures	Taming of Red Butte Western	A. E. Anson	5
May 31	Famous Players	Pretty Sister of Jose	Marguerite Clark	5
June 3	Lasky	Wild Goose Chase	Ina Claire	
June 7	Famous Players	Mam	Mary Pickford	
June 10	Fiction Pictures	Lone Wolf	"	
June 14	Lasky	The Arab	Edmar Selwyn	
June 17	Famous Players	Clarissa	Hazel Dawn	
June 21	Famous Players	Mice and Men	Marguerite Clark	
June 24	Morosco	Wild Olive	Myrtle Stedman	
June 28	Fiction Pictures	Conquest of Canaan	"	
July 1	Famous Players	Little Pal	Mary Pickford	
July 5	Morosco-Bosworth	Hugmaker's Daughter	"	
July 8	Lasky	The Clue	Blanche Sweet	
July 12	Famous Players	Jim the Penman	John Mason	
July 15	Fiction Pictures	The Spenders	"	
July 19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews	
July 22	Famous Players	Sold	Pauline Frederick	
July 26	Morosco	Society Pilot	Leonora Ulrich	
July 29	Lasky	Chimmie Fadden	Victor Moore	
Aug. 2	Famous Players	Dawn of a To-Morrow	Mary Pickford	
Aug. 5	Famous Players	Seven Sisters	Marguerite Clark	
Aug. 9	Lasky	Secret Orchard	Blanche Sweet	
Aug. 12	Famous Players	The Dictator	John Barrymore	
Aug. 16	Lasky	Kindling	Charlotte Walker	
Aug. 19	Morosco-Bosworth	Nearly a Lady	Elsie Janis	
Aug. 23	Famous Players	Gay Lord Quex	Hazel Dawn	
Aug. 26	Morosco-Bosworth	Majesty of the Law	George W. Pawcett	

WORLD FILM CORPORATION

May 17	Harris	When It Strikes Home	Grace Washburn
May 24	Brady	The Boss	Holbrook Blinn and Alice Brady
May 31	Frohman	Builder of Bridges	C. Aubrey Smith
June 7	Brady	Little Miss Brown	Vivian Martin
June 14	World	Fine Feathers	Janet Beecher
June 21	Brady	The Face in the Moonlight	Robert Warwick
June 28	California	A Phyllis of the Sierras	Beatrix Michelena
July 5	Brady	After Dark	Alec B. Francis
July 12	McIntosh	Colonel Carter of Cartersville	Burr McIntosh
July 19	Shubert	An Indian Diamond	Eugene O'Brien and Elaine Hammerstein.

WORLD FILM SPECIAL RELEASES

Feb. 17. In the Land of the Headhunters. (Curtis.) Six parts.
Mar. 3. Salambo, a Spectacle. Six parts.

GEORGE KLEINE ATTRACTIONS

Officer 666. (With Howard Estabrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Stem Thief. (With Mary Ryan and Harold Meetzger.) Five parts.
Who's Who in Society. The Commuters. (With Irene Fenwick.) Five parts.
The Woman Who Dared. (With Francesca Bertini.) Five parts.

PHOTO DRAMA COMPANY

Time Lock 776. (With Joe Welch.) Six parts.

PROHIBITION FILM COMPANY.

Prohibition.

NONPARREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Savoy.) Six parts.

ITALA FILM COMPANY

Special. Cabiria.
Feb. Treasure of the Lonneta. Four parts.
Julius Portal, Serpent. Three parts.

EDISON.

Jan. Fantasma. (With George Hanlon.) Five parts.

KALEM.

Jan. The School for Scandal. (With Alice Joyce.) Four parts.

WORLD COMEDY STARS.

May 17 Weber and Fields in Two of the Bravest.
May 24 Tom Wise in Ready Made Family.
May 31 Weber and Fields in The Delicatessen Shop.
June 7 Rafferty Stops the War.
June 14 Weber and Fields in The Children of Mike and Meyer Hope.
June 21 Rafferty Stops A Marathon Runner.
June 28 Weber and Fields in Mike and Meyer Go Fishing.

PATHE EXCHANGE, INC.

The Exploits of Elaine. No. 15. Two parts.
Lea Kimo Detective. Com. One part.
The Intelligence of Apes. Ed.
Pathe Daily News, No. 28—1915. Top. One part.
The Quality of Forgiveness. Dr. Three parts.
Gulf of Rosas, Spain.
Wiesbaden, Germany. One part.
Too Much Bull. Com.
Fjords and Mountains of Norway. One part.
Pathe Daily News, No. 29—1915. Top. One part.

V-L-S-E PROGRAMME RELEASED EVERY MONDAY.

APRIL.

12th Eagle's Nest. Six parts. Lubin.
19th The Juggernaut. Five parts. Vitagraph.
26th Graustark. Six parts. Essanay.

MAY.

3rd Carpet from Bagdad. Five parts. Selig.
10th The College Widow. Lubin.
17th Island of Regeneration. Six parts. Vitagraph.
24th The Slim Princess. Four parts. Essanay.
31st The Rosary. Selig.

JUNE.

7th The Sporting Duchess. Six parts. Lubin.
14th Sins of the Mothers. Five parts. Vitagraph.
21st The White Sister. Five parts.
28th The Millionaire Baby. Five parts. Selig.

JULY.

5th Valley of Lost Hope. Five parts. Lubin.
12th Crooky Scrooge. Five parts. Vitagraph.
21st The White Sister. Five parts.
26th A Texas Steer. Five parts. Selig.

GENERAL FILM FEATURES.

(Three Parts.)

MAY.

Kalem. An Innocent Sinner (Katherine La Salle).
Essanay. The Profligate.
Lubin. Who Violates the Law.
Edison. With Bridges Burned.
Vitagraph. The Breath of Araby.
Edison. Her Proper Place.
Vitagraph. The Girl Who Might Have Been.
Lubin. The Gray Horror.
Kalem. The Black Ring.
Essanay. The Awakening Hour (Joseph Byron Totten.)
Kalem. The Lure of Mammon (Pania Marinoff).
Essanay. A Lesson in Romance.
Lubin. In the Dark.
Edison. The Wrong Woman.
Vitagraph. In the Days of Famine.
Edison. Sally Castleton, Southerner.
Vitagraph. The Esterbrook Case.
Lubin. On Bitter Creek.
Kalem. Prejudice.
Selig. The Quarry.
Essanay. Vengeance.
Kalem. Wife for Wife (Wilmuth Merkyl).

ALONG THE PACIFIC COAST

(Continued from page 26.)

Nary a word of news from the bunch who dine at Levy's and then make promises.

Yep: The sunshine land is proving up. Nothing but sunshine from early morning until after 6 at night. Every studio is "catching up" on rainy days now.

"Billy" Sheer, the big-time vaudeville favorite, seems to be having an even bigger time while playing under the Keystone brand.

A premature explosion at the Keystone cracked the concrete tank and almost "got" Chester Conklin, Harry Booker, and Walter Wright, who stood very near.

Glass-Enclosed Studio for "U"

Universal officials have accepted the plans for an artificially lighted studio to cost $100,000. The work-every-day structure will be ready for use before the rains come again.

Jerry Barnes is recovering from certain injuries of flesh and pride and, at the same time, pondering whether it is better to treat an elephant kindly all the time or beat it up now and then. There is a reason. The Universal animal trainer entered a scene wherein "Charley," an elephant, was supposed to grab a stake and disperse a band of vandals. "Charley" dispersed them all, and Jerry also. In fact, he put so much eclat in his acting that the gay old elephant swung on Barnes's jaw with the club and put him in the hospital.

While awaiting J. Warren Kerrigan's recovery, Jacques Jaccard is working with a pick-up company at the "U," putting on single-reel subjects.

Julian Eltinge, of musical comedy fame, was one of the distinguished visitors among the studios the past week.

Oscar A. C. Lund has joined the Universal, where he will write and produce. Lund entered the film game as a very successful writer.

Frank Elliott has joined the "U" stock. He once was seen with such stage stars as John Drew, Blanche Bates, and Elsie Janis.

W. E. WING.

John C. Trauth, general manager of the New York office of the United States Lithograph Company, is mentioned as one of the men interested in the new Highland Film Corporation, a three-million-dollar organization, which is said to be planning the erection of a large studio at Fort Thomas, near Cincinnati. Joseph Kapfer is named as the director.

PARAMOUNT PROGRAM

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LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA
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REVIEWS OF FEATURE FILMS

"OUT OF THE DARK"

A Three-Part Modern Drama Written by Adrian Gil Spear and Featuring Joseph Kaufman and Ethel Clayton. Produced by the Lubin Company Under the Direction of Joseph Kaufman for Release May 19.

Rez Mansfield ..... Joseph Kaufman
Edith Mansfield ..... Ethel Clayton
Leo Lechmeer ..... Jack Standing
Julia Duval ..... Rosetta Brice
Dr. John McVicar ..... Charles Brandt

The old theme of the eternal triangle has been slightly varied in this three-part picture, in so much as there are two triangles instead of one. First comes the most popular one of two women and a man closely followed by the other variation of two men and a woman. With such old material to work with Joseph Kaufman has evolved an interesting, well produced picture which, while lacking in excitement and rapidity of action, pursues the even tenor of its way to a satisfactory ending.

The basis of the story is unwarranted, senseless jealousy, with the various features of the plot well worked out. After great struggle a young artist and his wife work up to a position of affluence and success, the pinnacle of which is reached when Julie Duval, a beautiful wealthy foreigner, commissions him to paint her portrait. He becomes so interested in his work that his wife thinks he is in love with the beautiful subject and gives ready ear to insinuations against his character by Lechmeer, who has become infatuated with her. Julie Duval falls in love with the artist, and, when she finds that he will not return her passion, blinds him with acid. He for some unknown reason conceals this from his wife, who, still believing him to be in love with the other woman, destroys the portrait in a fit of jealous rage. She consents to elope with Lechmeer who, while on his way to purchase steamer tickets, is killed by the automobile of Dr. McVicar while the latter is hurrying to perform an operation on her husband's eyes. The operation is successful, and it is then that the wife learns for the first time that her jealousy is groundless. E.

"IN THE DAYS OF FAMINE"

A Three-Part Story of the Far Northland, Written by James Oliver Curwood, and Featuring James Morrison and Dorothy Kelly. Produced by the Vitagraph Company Under the Direction of Theodore Marston for Release May 22.

Jan de Bar ..... James Morrison
Jean, the child of a trapper ..... Violet Davis
Jean, seven years later ..... Dorothy Kelly
Lieutenant George Walker of the R. N. M. P.. George Cooper
John Stranz ..... Donald Hall

The first thing that impresses one about this picture is the wonderfully beautiful scenic photography taken when the landscape was covered with deep snow, and the second, the extremely poor and careless manner in which it was directed. There are such glaring inaccuracies as residents of the far Northland setting out for a journey into the wilderness without snow shoes; the light clothing worn and a constant exposure of the face in a temperature of sixty degrees below zero; and the seeming impossibility of a member of the Royal Northwest Mounted Police deserting a companion in the woods and leaving him to a death by starvation, especially as there was no indication, in so far as character exposition went, to show that he was that kind of a man.

Jean de Bar, a young French-Canadian, during the year of plague and famine in the woods, rescues the young child of a trapper, who had died with smallpox, and, taking her to his home, brings her up. Later when she returns from a convent in the East he realises that he is in love with her, but thinks that she cannot possibly reciprocate on account of his age. He leaves for a trip in the woods in company with Lieutenant Walker, of the police, and Jean, confessing her love for her foster father in a note, places it in the wrong blanket roll. Jean meets with an accident in the woods and is left to die by the policeman, who, thinking Jean loves him, hurries back to the settlement to claim her. There he learns of his mistake and Jean heads a rescue party into the wilderness, where she is successful in finding the man she loves. E.

"THE HAUNTING FEAR"

A Three-Part Modern Drama Featuring Alice Hollister, Anna Nilsson, and Harry Millarde. Written by C. Doty Hobart and Produced by the Kalem Company Under the Direction of Robert G. Vignola for Release May 31.

Katherine ..... Alice Hollister
Mace ..... Harry Millarde
Diana ..... Anna Nilsson
Dr. Busby ..... Robert Walker

With a good story as a foundation, this three-part picture is strong and vivid from start to finish, with some good examples of distinct, clear cut characterizations. The acting, direction and photography were of a high order of merit, and the action was consistent throughout.

Diana, a beautiful adventuress of the unthinking, unmoral type, takes Katherine, a pure, innocent country girl, with an ungovernable temper, to the city with her, where she introduces her to a round of fast life. Katherine meets Mace, a man about town and rounder, and is deceived by him. When she learns that he has wronged her she stabs him while in a fit of rage, and, thinking that he is dead, flees. The incident has been witnessed by Dr. Busbby, a mad physician, whose daughter Mace ruined years before. The doctor takes Mace into his house and heals his wound so that he may be able to gradually torture him to death. Katherine is haunted by fear and a guilty conscience and cannot sleep. She at last confesses to a priest, who persuades her to give herself up to the police, but at the trial she is discharged on account of the lack of a corpus delecti. In order to expatiate her sin she takes the veil and enters upon her novitiate, spending her time in prayer and earnest supplication for forgiveness. Mace escapes from the insane physician and, frenzied by the tortures which he has been made to undergo, seeks revenge. He traces Katherine to the convent and forces an entrance. He is about to murder her in cold blood when he hears her prayer for forgiveness, and this stays his hand and brings back his reason. Katherine then learns that she is not guilty of murder, and, dropping on her knees, offers up a prayer of thanksgiving. E.

"THE TEST"

Three-Part Edison Drama Produced by James W. Castle from the Scenario of Lee Arthur. Released June 4.

Tom Neill, foreman ..... Frank McGlynn
Office Boy ..... Andrew Clark
Burly, lawyer ..... Herbert Prior
Leachlin, his employer ..... Charles Sutton
Newspaperman ..... John Sturgeon

To paraphrase a common saying, pictures are just one scene after another, the sequence and discretion used being the measure of their success. The demand for three-reel scripts, however, has caused these scenes to be turned out much more rapidly than was formerly the case, so that one may expect to find pains taken in the inverse ratio in which the demand is obligatory on the shoulders of the producers. The present offering lacks dramatic unity, and to balance that may be considered a sort of life story of the hero, who, while he does not excite any degree of feeling among his audience, at last has a strange story to tell. It is quite probable, looked at from a broad standpoint and incredibly improbable viewed from the incidents which take place. It is, therefore, a regrettable instance where the logic of the whole was really acceptable, and where the incident, the usual survivor, fell down the hardest. It is not strange, though, that the general story should prove creditable when one ascertains that it is a mixture of discharged-clerk and blackmailed-attorney-candidate plot. There are times when one suspects that the knowledge that there are but a limited number of plots is a decided damper on the attempted originality of some authors.

The play came into its own with the treatment it received at the hands of the cast. Frank McGlynn, whether as hero or heavy, is a conquering actor; he succeeds with any part. Herbert Prior is the tried and steady actor of old, while John Sturgeon does another fine bit of character work. The methods of staging differ in no essential particular from the way the best of the Edison plays are produced. It is clear, photographically, and as scene painter, cameraman, and props remain as in other pictures, the effect is merely a repetition of the best that has previously been accomplished in these lines.

The story is one of the young lawyer who steals from his employer in order to help a sick friend, a newspaper man, out to some Colorado town. The theft discovered, he is made to sign a paper acknowledging the theft and promising to repay. He goes to a Western town. His intentions are good, but work is slack. However, he proves his recovered manhood by returning the pocketbook the niece of his former employer dropped. This ends that part of the tale, only the girl and a revengeful bookkeeper who has stolen the confession being taken into the next. Here he, the lawyer, becomes a successful attorney, as such things quickly go, when the ex-bookkeeper turns up and the blackmail begins. Here, also, begins one of the most patent absurdities. While the poor manly lawyer dare not grasp the damaging confession out of the hands of the man who threatens him, his girl, who goes to the ex-bookkeeper for some reason, dares tear the signature from the document, thus rendering it worthless. Needless to tell, the public, apprised that the threatened scandal is but political plotting, elects the young man to the office he covets. F.

The Smuggler's Lass (101 Bison, June 5).—The assertion that there is but one Irish story (English troops after the Irish lad is the usual basis therefor) may bring the rejoinder that there are different ways of telling the same story, and the Universal has here chosen a way quite remarkable for the beauty of the background against which it is laid. In fact, there are few more beautiful pictures made to-day. Incidentally it shows off California in another mood, one that corresponds strongly with the real mountain scenery of Ireland. The informer tells the English commandant about the contraband smugglers, and a detachment of soldiers is sent out under his guidance. This is where a good part of the beautiful scenery comes in. After the encounter the leader escapes, but is cornered in his own home. Later he is helped to escape from jail, and joins the girl and her mother in a flight to America. Universal has also mastered the art of giving big architectural effects on their own home grounds. One may also mention the acting, throughly good in every respect. The principals included Gene Gauntier, Albert McQuarrie, and James Clark, who directed and wrote his own story. F.

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REVIEWS OF FEATURE FILMS

"SALLY CASTLETON, SOUTHERNER"

A Three-Part Drama of Life in the South During the Civil War, Written by Crittenden Marriott. Produced by the Edison Company Under the Direction of Langdon West for Release May 24.

Sally Castleton ..... Miriam Nesbitt
Jamie, her sister ..... Bessie Learn
Captain Radcliffe ..... Marc MacDermott
Lieutenant Philip Byrd, C. S. A. ..... Pat O'Malley
George ..... Yale Boss
General Haverhill ..... Harry Lisson

It is, indeed, a relief to find a director who has the courage to make a Civil War picture without incorporating a battle and the fact that these alleged battles, with which most Civil War pictures are cursed, are usually the poorest part of the picture, adds greatly to the pleasure when a picture is encountered in which the battle has been eliminated. In this three-part picture the war atmosphere and color has been obtained and maintained without the slightest recourse to firearms or even the suggestion of them. It is well directed throughout with a story, the action of which is rapid enough to keep the interest from flagging. The acting honors are about evenly divided between the three stars, Miriam Nesbitt, Marc MacDermott, and Pat O'Malley, and the supporting cast is strong and capable.

The theme of the story deals with the Southern girl in love with the Northern spy and the conflict between love and duty. The plot is intricate and complex, but the picture has been presented and acted in such an able manner that at no time is there any difficulty in ascertining the meaning or the reasons for the acts of the various members of the cast. Captain Radcliffe, a spy in the Union Army, accidentally meets Sally Castleton, when her home is being used by General Haverhill as headquarters. They are forced to journey to Richmond together, where Radcliffe is going to obtain the plans for the defense of the city. He is suspected by the Confederates and Sally is forced to spy on him. He eludes her vigilance by a clever ruse, and obtaining the plans, conceals them in her sister's love letters. The two girls return to their farm and Radcliffe, visiting the house surreptitiously at night, obtains the plans which the two girls had unconsciously carried through the Confederate lines for him. The fortuitous ending of the war enables the usual happy lover's ending to follow. There are a number of minor complications that add greatly to the strength of the story, aided by realistic settings and clear, distinct photography.

E.

"THE EXPLOITS OF ELAINE"

"The Bar in the Wall." Released May 17. Produced by the Whartons.

Elaine ..... Pearl White
Kennedy ..... Arnold Daly
His Assistant ..... Creighton Hale
Gone Sin ..... H. W. Gale
Wu Fang ..... Edwin Arden

The present series of Elaine stories bids fair to revolutionize the film game in another respect, conceding the points which it has already accomplished. It is the first time that Chinese of pedigree have volunteered to allow the camera to catch them in the sunlight, and as no less than the owner of a celebrated restaurant in New York's Chinatown takes much pleasure in acting throughout the series, it would seem that the rest of his race would at least lose their traditional antipathy to lending themselves to the enhancement of the film game. They are in this picture, as in most of the others from first to last, and form the heavy end of the triangle. The others are Elaine and her hero-detective. The best part of the two reels is used up in circumventing the Chinese plotters who have a house next door to Kennedy's. To carry their detectaphone to his apartment they send a ferret through a hole after a mouse. The wire through, it is easy enough to attach the vibrator. Kennedy detects this by the use of a Galvaniscope, an electric instrument of such delicacy that it spots the slightest current such as exists in the auditory device. Physicists will agree with the correctness of this. Then later he uses a "Photomat" to find out where the Chinese who entered the apartment, went. This is another of Goddard's clever ideas and saves Kennedy from poisoning himself on his favorite pipe. Then follows the physical contact, the Chinese piling into his apartment in rescue of one of their number, while the police also turn up in time to capture the entire gang, with the exception of the leader. But as there are presumably plenty of Chinese at his command the serial prospect stretches out as brightly as ever.

F.

"BETTY IN SEARCH OF A THRILL"

Five-Reel Feature Written by Elsie Janis and Released by Bosworth, Incorporated, May 17.

Betty ..... Elsie Janis
Jim ..... Owen Moore
Mazie, the show girl ..... Roberta Bickman

Miss Janis has the film craze "bad." Not content with her first effort she is back for more, and once more she goes the whole route by again writing her own scenario. We need hardly tell what Elsie Janis is. Her musical-comedy education stands her in good purpose in her gracefulness, and her light comedienne stage mannerisms class her with the large ingenue type that minus the voice manage to fill the roles of leads in pictures. But she is not dramatic, and neither she nor what she has written will tax your knowledge of the drama in the least.

For the plot is quite simple. Miss Janis represents herself as a young woman back from a convent, who is full of the spirit of youth and who immediately attracts a very nice young man. But she will see something of the great big world. So she sits down and dreams the rest of it; only, unfortunately, this is not made clear, so that what might be excused as the vagaries of subconscious imagination are classed by the average audience as highly absurd picturing. In the dream she leaves and obtains a position as clerk, is discharged, tries to work in a cabaret, dons the attire of a young man and happens to have stolen the male clothes of a youth wanted for murder. The police and her original young man pursue, and at the moment where he rescues her from the lake—not before she fell in—she wakes up and vows that if he does not marry her by next week she will never talk to him again.

The offering, except as an exposition of Miss Janis, is not to be taken seriously; but, on the other hand, Miss Janis has not failed to accomplish her purpose in starring herself. What would ordinarily be flashes are here lengthy scenes. She looks into a number of mirrors, she dances, she pouts, powders and climbs down porches, besides driving automobiles, paddling canoes and cavorting rollickingly and with abandon across the screen. Here is an opportunity to continue the acquaintance established in her first picture, "The Caprices of Kitty."

The inserts were meant to be funny. The acting was very poor in spots, and there was at least one noticeable instance of where an actor worked in two parts.

F.

Lady of the Snow (Lasmmle, June 16).—This is one of the crudest attempts, without a doubt, of attempting to build a plot about a special feature, such as here, the snow and ice carnival at Saranac Lake. One may readily imagine a director landing at the carnival, taking the scenes of the parade, the races and other events, and then wondering how to use them. What he did decide was to have two villains who were after the hand of the pretty daughter's father, and to have them pester and even actively annoy her, her young man acquaintance, and her father, for the part of the picture that is not occupied with the scenic features. Of course, some allowance should be made, in that the pictures were all taken in that deep snow region, but this is counteracted by a most futile set of actors. For instance, the chief villain kept his silk hat on, though it was beside an unbroken snow trail, or traveling miles on a dog sled. He never took it off during the entire run of the picture. We would like to repeat that this is a miserable sample of picture making.

F.

FOR PHOTOPLAY AUTHORS

(Continued from page 30.)

to let the story tell itself. This it did with a rush. Of course, the climax was planned and held in view from the first word written. The story took a comparatively short time to write. 'The Leavenworth Case,' my first published story, was in hand for two years, and parts of it were written and rewritten many times. Writing a story has always been a very serious consideration to me. Not from the nature of the stories that I write, but from a realization that not one word must be written that has not a tendency to influence the reader's mind as I intend it shall be influenced. The strain is continuous from start to finish, since almost every word that has to be written must be held in mind as new details and effects come along. I am sure fewer stories and photoplays would be written if all writers were compelled to work on a story as I have worked. Knowing the importance of using the exact word, I sometimes, in the rush of writing down an idea, or in developing a situation, miss the desired word. Then I leave a blank space in the manuscript. When the first draft of the story is done I go over it and fill in the missing links, and if you will pardon me for saying so, read my work over with considerable interest. I have written something or other since I was a child of eleven. Verse was my ambition, and while I had the encouragement of Ralph Waldo Emerson's kindly advice, fate decreed that prose was to be my forte. By the way, the word 'manuscript' as applied to my stories is correct, since all my work is written long hand and in pencil. It is later copied by a typist."

* * *

Beneficial to You.

With the possible exception of Mary Roberts Rinehart, Anna Katherine Green is considered by many authorities as the originator of the most baffling and plausible plots in present day literature. She is strictly original; her stories start with surprise and suspense, and there is seemingly no ending to these enviable qualifications all through the story. For example, her wonderful plot, "The Millionaire Baby," which first ran serially in the *Ladies' Home Journal*, was suggested to her in a letter from Edward Bok. He said that a kidnapped child might be worked into a story. Mrs. Rhoife then remembered an occurrence where two women claimed the same baby. She transferred the atmosphere to a higher social plane and wrote her wonderful story. She works with painstaking care, searches for the right word, and probably the reason that she has attained fame and fortune is that she refuses to "dash off" a story. There is something also in "letting the story write itself." If you have the "goods," in other words, if you have a great big idea, the story will often "write itself," and that is the best kind of technique in the world, for the identity of the author and the straining for some effect are lost in the completed work.

George Ade Discovers The Slimmest Princess

It is not the Slim Princess' fault that she is "skinny." Alas! she does everything possible to remedy it, even to the eating of many pickles, which malicious Popova has told her will help because—

Fat is beauty, slimness almost a crime in Morovenia, where the Slim Princess' father reigns in obesity and contentment—that is, contentment in all things save his daughter's slimness. She is the elder child and must, under Morovenian laws, marry before her sister, Jeneka, who is F—A—T and, therefore, beautiful. She is disconsolate until—

Comes one Alexander H. Pike, wealthy and American, whose ideas of pulchritude are occidental and not—decidedly, not—oriental. He sees the Slim Princess, admires her svelte, dainty beauty and—American-man fashion—proceeds to win her.

He does not do it until the Slim Princess has made a trip to America in search of a medicine that will make her so fat that she will waddle when she walks. She does not find the medicine, but she does find Pike and happiness.

In "The Slim Princess" Mr. Ade says the Essanay Company has produced the greatest photoplay-comedy it has ever been his pleasure to witness. Through all its four acts Ruth Stonehouse is irresistible as the little princess who cannot become fat. She is ably supported by Francis X. Bushman.

All the branches of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking "The Slim Princess."

LICENSED FILMS

The Professor's Painless Cure (Vitagraph, May 14).—While Sidney Drew may not, here, have a comedy finished as to plot unity, the means, designed by William Addison Lathrop, furnishes Mr. Drew with encouragement enough—and he needs very little of that—to present another indiscreetly successful comedy. This time he is the absent-minded professor. He forgets his wedding day, and forgets a good many other things as well, all of which border on the amusing, some on the suggestive, although over so slightly, because this is, perhaps, the nature of the whole rather than of any particular. Thus, settled at home, his wife suffers an attack of the dance craze, and the professor is obliged to flirt with other girls to convince his wife that home is a better place than terpsichorean parlors. As the dancing master, Donald MacBride is again notable, and we are glad to see him working with Mr. Drew. Mrs. Sidney Drew does nicely with the part of the wife. F.

Hearst-Selig News Pictorial, No. 28 (May 18).—The largest torpedo destroyer, Fanning, being launched at Quincy, Mass.; the Maharaja of Kapurthala arriving with his son, Prince Harinujit Singh, and the favorite wife (he left three at home, this being all part of the news); a French coast defense crew practising the placing of mines; the sailing of the American training ship *Newport*; the Prince fair succeeds in getting another affair, a May day lawn celebration for little girls, into film print; an aeroplane base in England; pictures of the sunken *Lusitania* and also views of a German submarine, with periscope protruding; and, lastly, views of the Atlantic fleet steaming into New York harbor and some of Admiral Fletcher paying visits of ceremony. There have been, it is true, pictorials, with more news in them and better selected. F.

The Sheriff's Story (Biograph, May 18).—An introduction prefaces the real story, a somewhat lengthy one, without which the story itself would undoubtedly make a good half reel. Yet both the introduction and the story occur in the same locality—the West—and are nicely taken. The Easterner arrives, sees the demented old man living in a cabin with a dummy he has dressed up with female clothes, and, later, learns from the sheriff how the old man, then young, defended the cabin from Indians and, at last, seeing capture imminent, had shot his wife at her request. Then cowboys responded, and the old man went crazy at the thought of his having killed when all hope was not past. It is an urgent message against the right of one human to deprive another of life. F.

To Save Him for His Wife (Vitagraph, May 18).—To fit the various Vitagraph stars with suitable scenarios must be one of the chief problems of the script heads, and it so chances here that they have again given Lillian Walker—dispite—a play very well adapted to her moods and best smiles. It is the tale of the girl who finds employment at the hotel newsstand, and who is fallen in love with and the reverse by the Westerner. Malicious telephone operators gossip and slander contrives a wife for the Westerner, yet even then the girl determines to save him from an adventuress, for this "wife's" sake. It turns out to be for her own sake. Wilfrid North directed, with L. G. White as author. F.

The Little Scapegoat (Biograph, May 14).—The very pretty sentiment, if somewhat ideal situation, engendered by the man who woos a servant girl is here disseminated when the servant turns out to be a poor relative of the family. What more may one say than that the offering was rather neatly presented. Certainly there were no bad errors of production, and average sets and exteriors well photographed are the heritage of many one-reel offerings, which precludes, perhaps, the possibility of any undue distinction for this one. There is the heiress who is wooed by the rich American and the penniless Count. To shield their rich cousin the poor relative takes her place at an elopement she had planned with said Count. Then the poor girl, turned out of the house, is engaged by the rich young man, who has found out the sacrifice on the girl's part. Of course, he falls in love. F.

The Oriental Ruby (Biograph, May 18).—Reverting again to the dash back to heighten the effect in a rescue that comes in the nick of climaxial effort, this one-reel dramatic effort makes use of a villain disguised as a Hindu and four other characters. Two of these are announced at once as lovers. The other two are the respective fathers of the loving pair. The fathers quarrel over the genuineness of a precious ruby curio. Then the criminal in disguise slays the girl's father, as the other parent goes in to make up, and is accused of the crime. The trial day comes, when the criminal in his attempt to get the curio above mentioned gives himself away. This much is quite evident, but some of the refinements of the action are not. F.

A Lucky Strike (Lubin, May 18).—The comedy romance here presented by A. D. Hotaling, who writes his own scenario, is that of the man who advertises for a wife, and whose ad. is answered by a mischievous young lady, who compels her cook to pose as the mistress of the house. Babe Hardy is that man. He falls in love, right enough, but when the young woman finds out that he has just inherited a million, she orders the cook to leave the room. But the apple pies that cookie baked decide the man to have her, nevertheless. In the cast are Mae Hotely, Cora Walker, and Frances Ne Moyer. It is a good comedy. F.

A Matrimonial Boomerang (Selig, May 14).—Edith Blumer wrote the script from which Tom Mix staged and acted this one-part comedy of the West. Being the West it had to be more or less virile, of course, so that some of the humor in the situations may seem to some minds rather treading on dangerous ground. It depicts the sheriff, young and handsome, getting "in" with the new school teacher. The latter disguises herself, for picture reasons, as a squaw, so that when she roams through the woods in the disguise the cowboys seize her and force the parson to marry her to the sheriff, whom they have tied against the tree. Then, later, the rest of the cowboys find out their mistake, while the sheriff approves much of the accident, for it saved him the trouble of asking. Louella Mazam is the girl. F.

Manners and the Man (Essanay, May 17).—The old, old Shavian theory forms the theme of this single-real comedy of a light but amusing nature, featuring Joseph E. Totten and Beverly Bayne, in which a young society man wagers that he can obtain and hold a position as butler for one month. The wealthy daughter of the house in which he obtains the position, hearing of the wager, masquerades as the maid and the two fall in love, elope, and are married without the man learning the identity of the girl. R.

LICENSED FILM RELEASES

Monday, May 31.

(Bio.) The Duckskin Shirt. Dr.
(Edison) (No release this date.)
(Ess.) The Longer Voyage. Dr.
(Kalem) Wife for Wife. Three parts. Dr.
(Lubin) Road o' Strife. Series No. 9. "The Iron Hand of Law." Dr.
(Selig) The Blood Vote. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 48. 1915.
(Vita.) The Jarr Family Series. No. 9. "Mrs. Jarr's Auction Bridge." Com.

Tuesday, June 1.

(Bio.) The Maid o' the Mountains. Two parts. Dr.
(Edison) (No release this date.)
(Ess.) The Coward. Three parts. Dr.
(Kalem) Ham in the Net Factory. Com.
(Lubin) His Pipe Dream. Com.
(Lubin) The Actor's Boarding House. Com.
(Selig) Polishing Up Polly. Com.
(Vita.) Playing the Game. Two parts. Com.

Wednesday, June 2.

(Edison) Cartoons in the Barber Shop. Com.
(Ess.) (Subject not yet announced.)
(Kalem) The Secret Veil. Two parts. Dr.
(Kalem) Seen Through Grandpa's Reading Glass. Edu.
(Lubin) The Darkness Before Dawn. Three parts. Dr.
(Selig) Red Wigs. Dr.
(Vita.) Bunny in Bunnyland. Com.

Thursday, June 3.

(Bio.) The Heart of An Actress. Dr.
(Ess.) Sophie and the Faker. Com.
(Lubin) The Inventor's Peril. Two parts. Dr.
(Mina) Nico's Mysteries. Com.
(Selig) How Callahan Cleaned Up Little Hell. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 44. 1915.
(Vita.) Sonny Jim at the Mardi Gras. Scenic. Com.

Friday, June 4.

(Bio.) Her Dormant Love. Dr.
(Edison) A Chip of the Old Block. Dr.
(Ess.) The Clutch of Circumstance. Two parts. Dr.
(Kalem) The Human Chain. Episode No. 20 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The New Butler. Com.
(Selig) Beautiful Belinda. Com.
(Vita.) The Way of the Transgressor. Broadway Star Features. Three parts. Dr.

UNITED FILM RELEASES

Monday, May 31.

(Ideal) Man in the Law. Two parts. Dr.

Tuesday, June 1.

(Superba) A Dime Novel Hero. Com.

Wednesday, June 2.

(Empress) The Vivisectionist. Two parts. Dr.

Thursday, June 3.

(Luna) Aunt Matilda Outwitted. Com.
(Starlight) Amateur Night. Com.

Friday, June 4.

(Premier) The Picture on the Wall. Two parts. Dr.

Saturday, June 5.

(Lariat) Navajo Joe. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, May 31.

(Imp) The Alibi. Dr.
(Joker) Hearts and Clubs. Com.
(Victor) The House of Thousand Relations. Two parts. Com.

Tuesday, June 1.

(Gold Seal) Under the Crescent. Adventure No. 1. "The Purple Iris." Two parts. Dr.
(Nestor) Too Many Crooks. Com.
(Rex) The Force of Example. Dr.

Wednesday, June 2.

(Animated Weekly) No. 169.
(Laemmle) The Silent Command. Four parts. Hypnotic Mystery. Dr.
(L-Ko) (No release this week.)

Thursday, June 3.

(Big "U") (No release this week.)
(Powers) "Should We Eat Pie." Photo. Vaudeville act.
(Rex) The Heart of Carina. Three parts. French. Drama of the stage.

Friday, June 4.

(Imp) A Life in the Balance. Two parts. Human Interest. Dr.
(Nestor) When They Were Co-Eds. Com.
(Victor) The Judgment of Men. Dr.

Saturday, June 5.

(Bison) The Smuggler's Lass. Two parts. Irish. Dr.
(Joker) The Lover's Lucky Predicament. Com.
(Powers) The Better Way. Dr.

MUTUAL FILM RELEASES

Monday, May 31.

(Amer.) The Resolve. Two parts. Dr.
(Keystone) (Subject not yet announced.)
(Rell.) The Race Love. Two parts. Dr.

Tuesday, June 1.

(Beauty) Little Chrysanthemum. Dr.
(Maj.) Her Filmland Hero. Com.
(Than.) The Girl of the Seasons. Two parts. Dr.
(Than.) The Baby Benefactor. Com.

Wednesday, June 2.

(Amer.) The Golden Rainbow. Dr.
(Broncho) The Conversion of Frosty Blake. Two parts. Dr.
(Rell.) One Who Serves. Dr.

Thursday, June 3.

(Domino) The Scales of Justice. Two parts. Dr.
(Keystone) (Subject not yet announced.)
(Mutual Weekly) No. 22. 1915.

Friday, June 4.

(Amer.) The Guiding Light. Dr.
(Falstaff) Truly Rural Types. Com.
(Key-Bee) A Piece of Amber. Two parts. Dr.

Saturday, June 5.

(Keystone) (Subject not yet announced.)
(Rell.) The Celestial Code. Two parts. Dr.
(Royal) His Twin. Farce-comedy.

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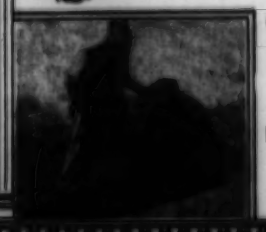
DIRECTED BY
THE MASTER CRAFTSMAN
J. SEARLE DAWLEY



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and exquisite little leading lady
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William Wadsworth
in the four-act feature
"COHEN'S LUCK"
By Lee Arthur, author of David Warfield's "The Auctioneer"
Released Friday, June 11th, in the regular service.

Raymond McKee in "Up in the Air," 1000-foot comedy. Direction Will Louis. Released Wednesday, June 9th.
Pat O'Malley and Bessie Learn in "McQuade of the Traffic Squad," 1000-foot drama. Direction by the author, Eugene Nowland. Released Saturday, June 12th.

All Released in Regular Service through the
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Written by GEORGE ADE
A splendid cast includes EUGENE O'BRIAN
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REVIEWS OF FEATURE FILMS

"THE GRAY HORROR"

Three-Part Lubin Drama Written by Shannon Fife and Presented Under Joseph Smiley. Released May 18.

Willis, advocate ..... Joseph W. Smiley
Jerry ..... John Smiley
Betty, his daughter ..... Lillie Leslie
Claire, her friend ..... Betty Holloway
Hart ..... James Cassady
Briggs, engaged to Betty ..... William Cohill

When you come to think of it there is not much at stake in the length of the picture, but the point is that this does not come to mind until a little post-projection deliberation brings this point out. It is so well put on, and it is especially so well handled in the matter of cast, that it is a most enjoyable performance while it is "on."

It wasted no time in springing into action. Three scenes serve to establish the fact that the girl is writing to her old beau, telling him of her mismating and requesting him to come forthwith. He arrives at the hotel and ascends to her room. He confronts her husband, whereas a pistol duel ensues, the husband being shot. Then he and the woman escape and board a steamer for America. She dies on board, making him promise to rear her girl as his own daughter. All would be well but for the criminal, listening across the transom, who has taken in the entire shooting affray.

The sub-title may now announce sixteen years have elapsed and the girl grown up, the pet of her father. Then the criminal returns to try and force his victim to give up the land, oil bearing land by the way. He threatens to bring back the husband who was shot, and to kill him (the barrister), and so preys upon his mind that the latter starts to become obsessed with the melancholy dread of the appearance. The servants leave and the young lover of his "daughter" stays in the house with him. Strange occurrences at night upset them both, to such a degree that they allow pistol bullets to fly at the slightest alarm. This supernatural aspect might be heightened by not allowing the audience to see the very earthly man, the blackmailer's employee, who commits the deeds. It all ends suddenly when the "daughter" goes to visit her friend, by chance the daughter of the man who blackmails. She overhears and warns the police. That night a real fight takes place between the two men who are trying to scare the two others, these latter two, and the police. The house catches fire and from two reels of really ghostly and creepy feeling we emerge into a finishing duel that disposes of the criminals and also of the love affair.

We repeat, the work of the cast was excellent. Joseph Smiley was never in better trim than as the fear stricken, gray-haired man. Lillie Leslie played both mother and daughter acceptably, and the rest of the players were also unusually good. F.

"FELIX HOLT"

A Two-Part Biograph Drama Based on George Eliot's Novel of That Name. Released May 18.

Byrellis ..... H. Schenck
Mrs. Transome ..... Mrs. La Varnie
Harold, her son ..... Herbert Barrington
Matthew Jermyn, his agent .. Charles H. Mailes
Esther Byrellis ..... Vola Smith
Lyons, the vicar ..... Jack Drumier
Felix Holt ..... G. Raymond Nye

As with the other features in this series, the really fine part of the novel hardly comes out. Pictures that portray a whole novel lose necessarily in the attempt to cover ground. Yet it is exceptionally well put on. The England of a hundred and more years ago is so sinecure to portray, and it is in this respect that the offering, setting itself to so difficult a mark, does itself proud.

In the story chance plays too large a part. It enables Jermyn to send to jail the rightful owner of the estate, where the latter languishes mortally. Then, later, the same chance information brings him the knowledge that the daughter of the dead man is alive and he threatens the man who is ruling over the estate with exposure unless he be allowed to go free of a political fraud charge. Then there is the love story between the adopted daughter and the young watchmaker. Much politics enters also, a retelling of which, if it were altogether intelligible, would demand more space than the nature of the story deserves. On the whole, the acting was good, the costuming correct and, need one mention it, the photography clear. F.

A Life in the Balance (Imp, June 4).—Especially now that so many of our film favorites are passing, it seems timely to remark that King Baggot is still the same good-looking, capable lead. His present picture demands that he possess his full magnetism, for he has not very much to do. George Loane is the director. Anthony Kelly author of the script. Technically speaking, the plot is elongated; it would make a fine one-reel offering, for it carries a nice bit of heart interest. The circumstances are these: The doctor in the next town (Bagot) is not doing much business, so when the old doctor in the neighboring community is losing his eyesight, he is called in, and soon takes over the old man's practice. The latter's widowed daughter hates the newcomer, but soon her little girl is taken sick, and when the doctor discovers, by feeling her pulse and shaking the thermometer after he has had it in her mouth, that she is afflicted with blood poison, he locks the mother in the next room, and stays all night nursing the little one. When he lets the mother out in the morning, the case of blood septicaemia is cured, miraculously. Then, of course, the old story. The action takes place in the country, and is rurally touching. In the cast were Frank Smith, Ned Reardon, Arline Pretty, and Jane Lee. F.

The Human Octopus (Kay-Bee, May 14).—This two-part picture is supposed to be a serious drama, but it has so many ludicrous features that it might almost be classed as a burlesque comedy. First, there is a common garden variety of newspaper reporter, who covers assignments in his own car; secondly, there is a politician, who has no use for newspapers; thirdly, this same grafting politician finds it necessary, in order to collect his graft, to disguise himself as head of the Longshoremen Union; and, lastly, the reporter in the end calmly throws down his paper on a great big story. I admit that all these things are possible, but they do not happen once in a million times. E.

Tricks of Fate (Pathe).—The play opens with the baby left by a colored woman on the banker's porch, and the hobo sees it. That gives the rest of the offering completely away. It develops the story to where the hobo comes back and threatens the foster parents. The girl hears him say that her real mother was the colored girl who left her on the porch, so she leaves home and starts to earn her own living. The maid is the same colored girl, so, when the hobo returns to threaten the girl, the colored girl, realizing for the first time that her mistress is the girl baby she left on the doorstep, tells the real story of the death of the child's white parents. Then the girl allows herself to love the white young fellow whom she has been putting off. The most obvious fault in the play was the make-up on the colored girl. F.

The Conversion of Frosty Blake (Broncho, June 5).—Readers and audiences who recollect "On the Night Stage," will find, in the character trinity herein shown, a singular resemblance. Edward B. Hart is again a gambler in one of the Western frontier towns, while Louise Glaum takes the part of this dance hall favorite. The minister is taken by Charles Ray. The offering has a decided tendency toward psychological development rather than action. A possible danger is slight overmentality in the subtitles. Another error that is shared with a good many pictures is the irreverent tendency of going from climaxes to normal. While this is somewhat effective at times, there are, as here, times when it seems unnecessary. The minister is the center of contention, his attempts at preaching meeting with apathy of the multitude, and the open resentment of the gambler and others. Like other "sky pilots," he wins his way, and is on the point of converting both the gambler and his girl. Then an intruder arrives, and in the melee the minister is shot. With his dying gasp he pronounces the gambler and the lady man and wife. The dance hall scenes, the barroom pictures, the typically and thoroughly "Westerness" of the majority of the reel is, as usual with this brand of pictures, faultlessly fine. F.

The War of the Wild (Bison-Universal, April 24).—The actors and the animals carry off all of the honors in this two-part picture of life African jungle regions with thrills from start to finish, the most thrilling incident being when a lioness escapes and catches a man in midair as he is hanging from a trailing grapevine. Why the actor is not killed or torn into shreds is a marvel. The story is not very strong, and the director has marred it by introducing Arabs and camels into the South African jungle. The interest in the picture is in the animals, lions, leopards, and elephants, and it is these features that make it well worth while seeing. E.

Where Brains Are Needed (Big U, May 16).—Murdock MacQuarrie in this two-part story has taken the chief incident in Edgar Allan Poe's "The Murders in the Rue Morgue," and written a moving picture play around it. It is needless to say that he has failed to improve on the original. A detective well along in years is discharged on account of the age limit when a mysterious theft occurs, which the police bungle in their usual clumsy fashion. The old detective solves the mystery, proving that the crime was committed by a highly trained monkey. The story is interesting and well acted. E.

The Corsican Brothers (Universal Special, Three Parts, May 14).—Adapted from the story of the same name by Alexandre Dumas, this three-part picture has many interesting features, the most noticeable of which is the very able acting of King Baggot, who plays the dual role of the twin brothers. Incidentally there is also some very good double exposure photography, which adds greatly to the interest of the picture. The story is not by any means one of Dumas's best, but it serves its purpose. Twin brothers live happily with their mother on the old family estate. Whereas the boys are twins, their interests are widely divergent, one is a deep student, and the other is a strong virile man of the out of doors. The student goes to Paris, where he becomes involved in a duel with a noted duelist and is killed. The brother as soon as he learns of his death swears vengeance, and journeying to Paris meets the duelist, and on the exact spot where his brother lost his life kills him. A little more care taken in the costuming would have added greatly to the artistic success of the picture. E.

WM. CHRISTY CABANNE
Reliance and Majestic Features
"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.
COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.
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KING BAGGOT
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